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EDITED BY

John C. Freund

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FINDS NOTEWORTHY GROWTH IN MUSICAL INTERESTS OF SOUTH

Editor of "Musical America" Tells Audiences in Richmond and Petersburg of Remarkable Development Along Artistic Lines—Enthusiastic Reception Accorded Mr. Freund by All of Richmond's Musical Organizations While Mayor George Ainslie Pays High Tribute to the Work He is Doing.

RICHMOND, VA., Jan. 8.—John C. Freund, editor of MUSICAL AMERICA, made four public addresses in Richmond during his eventful visit to this city last week and the sentiment prevails strongly in musical circles that great good will result from his campaign.

The distinguished New Yorker arrived in this city last Tuesday evening and was met at the station by a committee of local musicians headed by Major J. G. Corley, president of the Wednesday Club, the oldest musical organization of the city. Following his arrival Mr. Freund was kept busy receiving various delegations from the music clubs and filling engagements arranged in his honor.

The principal occasion of his stay here was the mass meeting held under the joint auspices of the musical organizations of the city which took place Friday night, Jan. 5, in the auditorium of the John Marshall High School. In spite of very inclement weather there was an audience of about 1600 music lovers and Mr. Freund was given an ovation lasting fully three minutes. He was introduced by Mayor George Ainslie, who paid a graceful tribute to the life work of the noted editor.

Mayor Ainslie said it was fitting that Mr. Freund, as a born Englishman, should come to Richmond probably the most English city in the South and the most democratic, a fact which should appeal to Mr. Freund as he was endeavoring to democratize music!

Major Corley spoke of Mr. Freund's public spirit and said he had done more for the musical progress and development of the United States than any man he could name. He said he spoke from knowledge for he had known him and kept track of his work for nearly a quarter of a century.

Notes Evolution of Music in Richmond

In the opening of his address Mr. Freund thanked Mayor Ainslie for the honor done him by his presence. He thanked the press of Richmond for its splendid support and spoke of the great changes in Richmond since he had been here a dozen years ago, when the Wednesday Club, of which his old friend Major J. G. Corley is president, was about the only musical organization in this city. He referred to Major Corley as a man who had done much for music in Richmond.

To-day besides the Wednesday Club there are the Male Choral Society—the Philharmonic, both doing good work. There was the St. Cecilia Choir. Then there was the Musicians' Club which, though young, was showing splendid qualities, under the distinguished guidance of its public-spirited president, Mrs. Francis D. Williams, hostess. Mr. Freund said he was under special obligation for her generous hospitality.

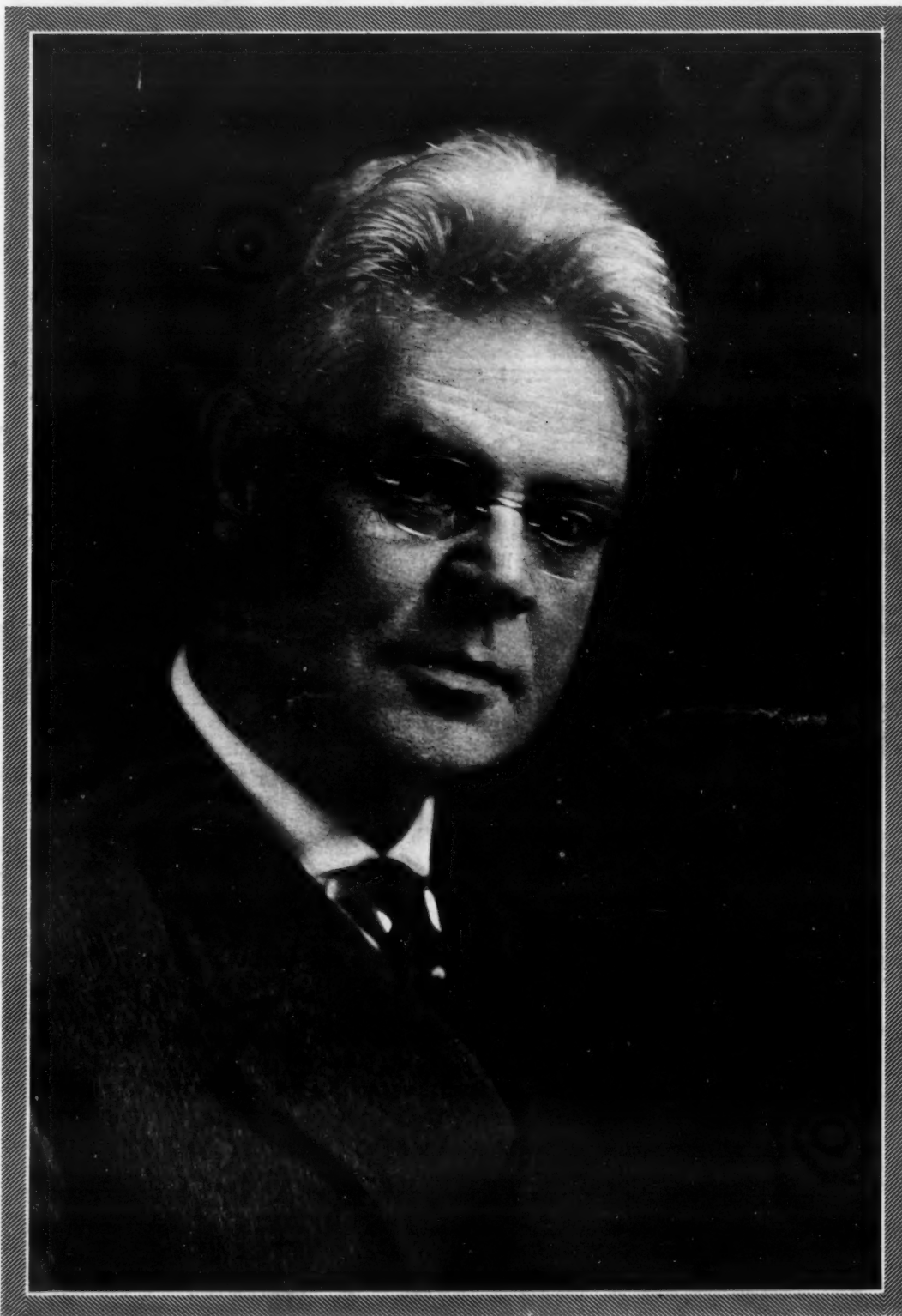


Photo by Louis Fabian Bachrach

EMIL MOLLENHAUER

One of America's Foremost Choral Conductors, Leader of the Famous Handel and Haydn Society and Apollo Club of Boston. (See Page 38)

He spoke of his obligation to Dr. J. A. C. Chandler, head of the public school system, who had shown genuine interest in music. He thanked James C. Harwood, principal of the Marshall High School for his gracious interest. He said that having visited every department of the school with Mr. Harwood he could say, with conviction, that Richmond could be proud of this school and its principal.

Among those who had worked for music in Richmond Mr. Freund mentioned Mr. Scribner, F. C. Ebel, ex-chairman of the city school board, and W. H. Betts, the manager. He paid a particular compliment to Mr. Mercer, superintendent of music in the public schools.

A City of Fine Organists

Mr. Freund said further that since he had been last in Richmond the music in the churches had been greatly improved principally through the work of the many fine organists who had come to Richmond and of whom Flaxington Harker was a notable example.

He referred to the wonderful growth of the local music houses, as proof of the increase in the interest in music and he made a plea for harmony and concentrated effort among the various musical organizations, musicians, teachers and told of what was being done in Milwaukee in this direction.

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Entered at the Post Office at New York, N. Y., as mail matter of the Second Class

U. S. GOVERNMENT HELPS CAUSE OF COMMUNITY MUSIC

Marine Band Assigned to Furnish Accompaniment for Holiday Celebration on Steps of Treasury Building at National Capital—The President and His Wife Attend Exercises and Margaret Wilson Is One of the Choristers—Chief Executive Serenaded at White House

WASHINGTON, D. C., Dec. 26.—The largest and most significant chorus that the national capital has ever assembled was heard on Christmas Eve on the south front of the United States Treasury building, where it sang hymns and Christmas carols as a truly community Christmas celebration. Under the direction of Hamline E. Cogswell, director of music of the public schools, this vast body, numbering more than 3000, filled the air with music that thrilled in a manner that surpassed anything of a similar nature hitherto attempted in Washington.

So great was its scope and so generous the response of singers from choirs and musical organizations as well as the public schools, that Mr. Cogswell was even able to enlist the interest of the President's daughter in the cause. Thus it was that Margaret Wilson, who gives much of her time to community center work, sang in this big Christmas chorus as one of the community.

The national Government itself gave assistance in this celebration by assigning the United States Marine Band to furnish the orchestral accompaniment to the singing. Preceding the program of carols this musical body gave a variety of numbers with a cornet solo by Arthur S. Whitcomb.

Girl Scouts in Chorus

The songs by the big chorus were those familiar to everyone and they were sung in a spirit of sincerity that was appealing. Mr. Cogswell proved himself master of the task put upon him in keeping the singers in accord. The 400 girl scouts made a picturesque part of the chorus. Mrs. Susie Root Rhodes and Ella Gardner, officers of the local Playground Department, deserve mention for their efforts in making this celebration a success.

At the conclusion of this program the chorus split into many parts and visited the hospitals over the city, bringing their songs of cheer to the sick. A squad under the direction of Mr. Cogswell, with a part of the Marine Band, serenaded President Wilson at the White House.

President Wilson and Mrs. Wilson gave their presence to the community celebration and entered into the singing in genuine Christmas spirit.

The program by the Community Chorus was as follows: "Come All Ye Faithful," "Hark, the Herald Angels Sing," "It Came Upon the Midnight Clear," "O, Little Town of Bethlehem," "While Shepherds Watched Their Flocks," "Joy to the World" and "Holy Night."

As the offering for the fifth concert of the Ten Star Series presented by T. Arthur Smith, the Russian Symphony Orchestra, under the baton of Modest Altschuler, thrilled Washington with an all-Russian program, which included:

Symphonic Suite "Scheherezade," Rimsky-Korsakoff; two Caucasian Sketches, Ippolitoff-Ivanoff; Prelude in G Minor, Rachmaninoff; and the "1912 Overture," Tchaikowsky.

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Mme. Barrientos, Here from Havana, Announces Her Divorce

Mme. Maria Barrientos, the noted Spanish coloratura soprano of the Metropolitan Opera Company, arrived in New York on Jan. 8 from Havana, announcing that she had obtained a decree of divorce from her husband, an Englishman named Keen, who lives in Argentina. Mme. Barrientos was accompanied by her mother, her son George and two maids. The singer stated that she had been granted her decree of divorce in Barcelona in June. Before her appearance in opera in February Mme. Barrientos will make a concert tour.

Caruso to Make Concert Tour

F. C. Coppicus announced on Tuesday that Enrico Caruso would make a concert tour under the management of the Metropolitan Musical Bureau the beginning of May after his engagements with the Metropolitan Opera Company. Immediately thereafter he will proceed to Buenos Ayres to fulfill South American operatic contracts.

The cities in which Mr. Caruso will appear on his concert tour have not yet been announced. The name of Caruso is the third recent important addition to its lists announced by the Metropolitan Musical Bureau, the other two being Mischa Elman and Anna Case.

U.S. Government Helps Cause of Community Music



Scenes at Washington's Community Singing Celebration on Treasury Steps. On the Left, Margaret Wilson as a Chorister; On the Right, a General View of the Chorus

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Emma Roberts, contralto as soloist, sang several Russian songs in Russian. President Wilson, with Mrs. Wilson and Margaret Wilson, occupied one of the boxes and was enthusiastic in his applause.

Under the local management of Mrs. Wilson-Greene, the third concert of the Boston Symphony Orchestra, Karl Muck, conductor, was heard. The Tchaikowsky Suite No. 1 in D Minor was full of tonal beauty. Carl Friedberg as the soloist gave the Schumann Concerto in a manner that captivated his hearers. The

other orchestral number was the Weber "Euryanthe" Overture.

Dr. Cornelius Rubner, dean of the music department of Columbia University, New York, was the guest of honor at a tea given by the faculty of Studio Hall. Dr. Rubner played with spirit several piano numbers, including a transcription of the

Sextet from "Lucia," selections from "Die Meistersinger" and his own arrangement of the "Fire Music" from "Die Walküre." Others who contributed to the program were Louis Thompson, tenor; Mrs. Ada Arundel Pollock, contralto; Alwarda Casselman, pianist; Eleanor Griffith and Ingram Mack. W.H.

FINDS NOTEWORTHY GROWTH IN MUSICAL INTERESTS OF SOUTH

[Continued from page 1]

By special invitation Mr. Freund addressed the pupils of the John Marshall High School, about 1600 and also had the pleasure of hearing the young people sing several selections. He also addressed the pupils of the Collegiate School for Girls and on Sunday afternoon made an address at Richmond College, located at Westhampton, a suburb of Richmond. About 1,000 students, both young men and women, were greatly pleased with the lecture and showed their hearty approval of the propaganda being made by Mr. Freund, seeking the musical independence of the United States, by frequent and generous applause.

Among the social affairs arranged for Mr. Freund was an afternoon reception given by Mrs. Frank D. Williams, president of the Musicians' Club. About 100 guests were present.

Marcus Kellerman, the baritone and a personal friend of Mr. Freund entertained a few of the musicians in honor of Mr. Freund.

On Sunday afternoon Mr. Freund spoke at the Richmond College where he was introduced by Dr. F. W. Boatwright, who referred to him as a pioneer and the editor of the leading musical paper in the United States. Mr. Freund spoke for nearly an hour and was listened to by the students with close attention. He dwelt particularly on the value of music as a fine mental discipline and quoted Commissioner of Education Claxton as stating that he considered some knowledge of music as being imperative to a well-rounded education.

F. Flaxton Harker, organist of St. Paul's Episcopal Church gave a dinner in Mr. Freund's honor on Sunday.

W. G. O.

Comments of Richmond Papers

The newspapers of Richmond gave enthusiastic support to Mr. Freund's campaign for the democratization of music. The Richmond Journal said:

"Authoritative, inspiring, encouraging to a degree, with the thrill of an unquenchable faith in the future and an immense satisfaction in the splendid achievements of the past along musical lines was the address of John C. Freund, of New York, the famous editor of MUSICAL AMERICA, who spoke to the pupils of John Marshall High School this morning for an hour. Mr. Freund is a man of striking appearance, unusual charm of manner and a magnetic speaker. He was listened to with absorbed attention by the student body and the faculty of the high school who packed the

auditorium. The keynote of Mr. Freund's address was the pre-eminence of America along musical lines, and, particularly, what had been accomplished in the last hundred years. . . . A rare treat is in store for every one who has the privilege of hearing John C. Freund."

The Virginian characterized the address as "a vehement plea for the greater appreciation and development of music in America." The account goes on to say: "Mr. Freund punctuated his message with humorous anecdotes concerning the greatest celebrities of the day. He proved an interesting speaker."

As a prelude to the address the following musical program was admirably presented:

"Trahison," by Chaminade, sung by Mrs. Howard Cook; Adagio, by Reiss, violin solo by Mrs. Howard Wright; "The Moon Drops Low," by Charles Wakefield Cadman, sung by Mary E. Baxter.

Mr. Freund was introduced to his audience by Arthur Kyle Davis, president of the Woman's College.

With reference to Petersburg's part in making musical history Professor Davis mentioned the honored name of Noltenius. Mr. Freund was described as



John Marshall High School in Richmond, Va. It Was Here That Mr. Freund Addressed an Audience of About 1000 Persons

The Times-Dispatch, in a column review of the address, which, it said, was "filled with scholarly and historical references, yet teeming with human interest," speaks of the large and profoundly attentive audience.

The News Leader, commenting on Mr. Freund's visit said: "Richmond was never so thoroughly interested in musical matters and the visit of Mr. Freund is regarded as particularly opportune. Enthusiasm always accompanies the addresses of Mr. Freund and excellent results are expected from his visit here."

Petersburg Stirred by Mr. Freund's Address

PETERSBURG, VA., Jan. 8.—A cultured and representative audience assembled in the auditorium of the Young Men's Christian Association on Saturday night to hear John C. Freund, editor of MUSICAL AMERICA, deliver his address on "The Musical Independence of the United States."

the man above all best informed as to the history, the merits and the future of music in America.

This claim was amply demonstrated by the speaker of the evening who drew upon the rich stores of a long lifetime; upon his intimate acquaintance with eminent personages and upon his fervent patriotism.

"Let me add," said Professor Davis, "that the speaker comes not only as a historian and as a prophet, but also as an apostle of inspiration. He is to speak to us as the new musical Evangel, which means not only the good news of American achievements and aspiration in music, but also the inspiring message of the need of broader plans and more general interest in musical affairs. Thus, his message, addressed primarily to the chosen few of the Wednesday Music Club, with its membership of trained and enthusiastic musicians, has also its appeal to this city at large in urging us to do our part to make music an essential and valuable part of American life."

Professor Davis added that there were four great declarations of American independence:

The declaration of our political independence.

The declaration of our literary independence by Emerson.

The declaration of our financial independence, and now

The declaration of our musical and artistic independence being made by John C. Freund, editor of MUSICAL AMERICA.

Mr. Freund spoke for two hours and twenty minutes and was heard with absorbed attention. His address was punctuated by applause and laughter at his clever sallies throughout. He referred to local conditions and thanked the press for its generous references and expressed his gratitude to Professor Davis for the glowing indorsement of his work. He said it had been an unexpected pleasure to meet in Petersburg Mrs. Charles D. Witherspoon, who said she had been a subscriber to his papers ever since 1878, while her aunt, Mrs. L. V. Major, had been a subscriber since 1875.

Mr. Freund said the Wednesday Music Club, under the present presidency of May Patterson, and before that under the presidency of Mrs. Cleveland Wright and of Mrs. Witherspoon, who had served twelve years, was a credit to the city.

In former years the Petersburg Musical Association, under the conductorship of Heinrich Noltenius, who worked for the love of it, had been a leading feature of the musical life of Virginia. It gave festivals, with a chorus of 150. These festivals lasted a week and Carl Zerrahn would come on from Boston with an orchestra. Oratorios and cantatas were produced with distinguished soloists and organ recitals were given by such celebrities as Clarence Eddy.

Mr. Freund urged the need of a suitable auditorium, a sentiment that was heartily applauded. He advocated bringing music to the masses, and particularly through the public schools, as the only way to build a solid foundation.

At the close of the address he was applauded for several minutes. Professor Davis, who had introduced Mr. Freund, said it was one of the most masterly and informing addresses he had ever heard.

Comments of local papers:

The local newspapers of Petersburg gave a large measure of attention to the address of Mr. Freund, "every sentence of which," according to the Index-Appeal, "was filled with suggestive interest. The review in this paper goes on to say: 'The lecture was given in earnest tones that will not soon be forgotten. It was illustrated with bright and apt stories of happenings in every corner of the musical world. We are grateful to have had with us so inspiring a speaker.'"

The Daily Progress declared that "Petersburg is particularly fortunate in having Mr. Freund, as his lectures are being given only in the larger cities," and referred to the address as "an unusual opportunity" for all persons "interested in the advance of music."

OUR OLDEST ORCHESTRA REACHES 75TH BIRTHDAY

Festival Week of Concerts as Feature of Jubilee Celebration of New York Philharmonic Society, Which Has Completed Three-Quarters of a Century of Solid Achievement—Only Concert Postponed Was Upon the Occasion of Lincoln's Assassination—Ultra-Formal Accoutrement of Early Ushers Abandoned Because of Ridicule from Younger Members of Audience—Statistics of "Then and Now"

SEVENTY-FIVE years ago coming revolutionary storms had just begun to gather ominously in Europe when the first American orchestral society was inaugurated. On Jan. 17, 1842, that society begins the celebration of its founding, while another hurricane devastates European nations. In the interim between that birthday and its present vigorous old age, the Philharmonic Society of New York, born in the shadow of a tempest and attaining old age in the midst of a tornado, has lived a life of varied interest and solid achievement in the realm of American music.

The celebration of the seventy-fifth year of the Philharmonic will take the form of a series of concerts which will be held during what has been called "Festival Week." The introductory concert on Wednesday evening, Jan. 17, will be an invitation affair for members of the society and their friends. At this concert the president of the society, Oswald Garrison Villard, will address the audience. Then there will be four concerts, which have been so arranged that each one of them will represent one of the subscription series of the Philharmonic Society, that is to say, Thursday evenings, Friday afternoons, Saturday evenings and Sunday afternoons.

The Mendelssohn Glee Club of New York and the Bach Choir of Bethlehem, Pa., will assist at these concerts. The Bach Choir, under its own conductor, Dr. J. Fred Wolle, will co-operate with the Philharmonic at the Saturday evening concert.

To Hold Banquet

The entire festival will be concluded by a banquet at the Hotel Waldorf-Astoria, to which will be invited the members of the Philharmonic Society and distinguished guests of musical, civic and national fame.

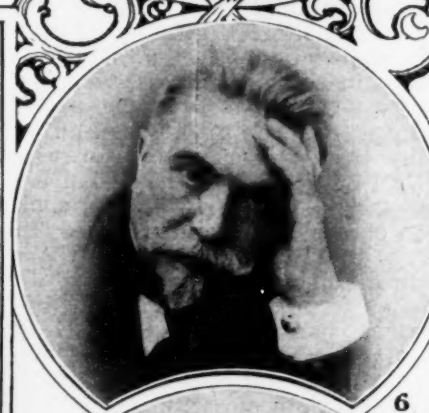
The story of the foundation of the Philharmonic Society is told in the tenth report of the society, which states:

"For several years previous to the spring of 1842 it was a subject of general remark among the leading musicians of New York that there was then no association of professional musicians, nor any complete orchestral band in the city, capable of performing the grand instrumental compositions of the great masters. During this period U. C. Hill, who had formerly spent some time in Europe, was active in urging such musicians as C. E. Horn, William Penson, Mr. P. Maroncelli and others to unite in a movement for the establishment of a society for the general interest of the art and for the proper performance of great orchestral pieces.

The First Meeting

"At last, wearied with the delays caused by the doubts and fears expressed when any immediate action was suggested, Mr. Hill, with the assistance of Messrs. A. and H. B. Dodworth and others, assumed the responsibility of calling, and performed the task of notifying the musicians of the city of a meeting at the Apollo Rooms, on Saturday, April 2, 1842. The meeting was called to order by Mr. Hill. A. P. Heinrich was appointed chairman and F. W. Rosier, secretary.

"Meetings for rehearsals were immediately commenced and continued almost weekly until the first concert, which was



PHILHARMONIC SOCIETY.

FIRST CONCERT,—FIRST SEASON.

Apollo Rooms, 7th Dec. 1842.

TO COMMENCE AT 8 O'CLOCK PRECISELY.

PART I.

GRAND SYMPHONY IN C MINOR. BEETHOVEN.

SCENA, from *Oberon*. WEBER.

MADAME OTTO.

QUINTETTE IN D MINOR. HUMMEL.

PART II.

OVERTURE TO *OBERON*. WEBER.

DUETT—from *Armida*. ROSSINI.

MADAME OTTO AND MR. C. E. HORN.

SCENA, from *Fidelio*. BEETHOVEN.

MR. C. E. HORN.

ARIA BRAVURA—from *Belmont and Constantia*. MOZART.

MADAME OTTO.

NEW OVERTURE IN D. KALLIWODA.

The Vocal Music will be directed by Mr. Timm.

Leading Figures in the History of the Philharmonic Society of New York and a Reproduction of Its First Program. No. 1, Chamber of Music Society, Founded in 1850 by Members of the Orchestra. Left to right, top row, Joseph Mosenthal, Viola; Carl Bergmann, 'Cello; John Gosche, Manager; left to right, lower row, Theodore Thomas, First Violin; William Mason, Piano and Organ; George Matzka, Second Violin. No. 2, Carl Bergmann, Associate Conductor of the Society from 1855 to 1865, and Sole Conductor from 1865 to 1876. No. 3, Anton Seidl, Conductor from 1891 until his death, March 28, 1898. No. 4, William Scharfenberg, one of the Founders. No. 5, Josef Stransky, the Present Conductor (appointed 1911). No. 6, Wassily Safonoff, Associate Conductor in the Sixty-third and Sixty-fourth Seasons of the Society and Sole Conductor, 1906 to 1909. No. 7, Gustav Mahler, Conductor, 1909 to 1911. No. 8, Reproduction of the Philharmonic's First Program, First Season, December 7, 1842. No. 9, Theodore Thomas, Associate Conductor, 1876 to 1879, and Sole Conductor, 1879 to 1891.

given Dec. 7 of the same year. The principal pieces performed were Beethoven's Symphony No. 5 in C Minor, conducted by U. C. Hill; Weber's Overture, 'Oberon,' conducted by D. G. Etienne, and the Overture in D, by Kalliwoda, conducted by H. C. Timm.

"At the September election, previous to this concert, the original officers were re-elected for a year. During the first season only three concerts were given, but before the commencement of the second the constitution was amended in order to give four concerts and to admit associate members. Soon after this time provision was also made for a sinking fund, but since then there has been no material change in the regulations of the society."

A Connecticut Yankee

Ureli Corelli Hill, the man to whose efforts the Philharmonic probably owes

its existence, was a typical Connecticut Yankee, full of energy, shrewd, persevering, enthusiastic and self-reliant. He was also an excellent musician. He studied the violin under Spohr in 1835 and later became the most popular violin teacher in New York. He had the spirit of an explorer—the curiosity to discover new fields and the energy to cultivate them when he found them. His associations with the Philharmonic, in addition to the fact that he, more than any other individual was its founder, were extremely intimate. During the first six years of its existence, he was president of the society, vice-president for seven years and member of the board of directors for six years. In the first five Philharmonic seasons he conducted eight concerts.

The first concerts of the society were held in the Apollo Rooms, the same fashionable hall in which the society was

founded. At these concerts chairs were unknown. The audience sat on benches. Members of the orchestra received the subscribers at the door of the concert hall and escorted them to their seats. These ushers were selected by the society because of their appearance and demeanor, and wore white gloves, which were paid for by the society. They carried long, thin batons of wood painted white. These were the symbols of their office. Their perhaps too formal appearance caused considerable amusement among the younger members of the audience so that the custom was finally discontinued. As a result, the fourth annual report of the society declares that \$4.75 was saved owing to the fact that ushers' gloves were no longer paid for by the society.

Edwin Booth as Aide

The society rapidly became a leader

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"CARMEN" IN THRILLING REVIVAL

Farrar, Caruso and Amato Figure Predominantly in Superb Performance at Metropolitan—American Artists in All the Female Roles—"Rheingold" Once More Exerts Strong Appeal as a Regular Subscription Offering—Verdi, Puccini and Strauss Operas Repeated

WHEN Bizet's "Carmen," with Caruso and Farrar, was announced it was a foregone conclusion that the Metropolitan Opera House would be sold out and that hundreds would be turned away on the evening of the performance. This was the condition of affairs last season when this opera was given and it was not surprising on Friday night of last week when the house was packed to the doors and the "last minute hopefuls" had to be content to listen to the cries of the speculators.

Those who were fortunate enough to get in found plenty to admire in the performance of the colorful opera. As the central figure, Geraldine Farrar was superb. One of the finest actresses on the operatic stage to-day, her *Carmen* is a type, a convincing, realistic portrait of the cigarette girl. Alluring, subtle, well within the bounds of good taste, she dominated the scene at all times, setting a pace in the action that kept her companions on the *qui vive*. We shall not quibble with those who objected to her whistling the introduction to the "Seguidilla," nor with those who claim that Mme. Farrar attracted undue attention unto herself while Caruso was singing the "Flower Song." There was so much intelligence, real fire and conviction in her performance and so satisfying was she vocally, that her *Carmen* will go by unscathed from our pen. She wisely omitted all "movie" influences, unless there was one chastening one, acquired from her last venture into the film domain, "Joan of Arc."

Caruso's *Don José* is a familiar figure. The great tenor was in excellent voice, his singing of the "Flower Song" calling forth a storm of applause that threatened to interrupt the performance. His convincing bit of acting just before the final curtain should not go for naught simply because many see fit to leave at that particular moment. His voice in the duet with *Micaela* in the first act was ravishing and throughout he was excellent.

Mr. Amato is particularly fortunate in sinking his identity into whatever rôle he is cast for. No *Escamillo* was ever more haughty, noble in bearing or more sturdy. His "Toreador" song proved that he has regained all the old beauties of his voice. He, too, came in for an ovation.

Americans in the Cast

Few noticed, perhaps, that all the female rôles in this "Carmen" were sung by Americans. Edith Mason was *Micaela*, Mabel Garrison *Frasquita*, Sophie Braslau *Mercedes* and Geraldine Farrar the *Carmen*. It is encouraging to report that all were in capable hands. Miss Mason sang beautifully the aria in the third act and evoked a storm of enthusiasm after an especially fine top note. Also she broke traditional records by singing in tune in the duet with Caruso in the first act.

Miss Garrison acquitted herself splendidly in the small part assigned her. It is seldom that the *Queen of the Night* of one week is the *Frasquita* of the next. Miss Braslau was excellent as her operatic companion.

Messrs. Rothier, Bada, Leonhardt and Laurenti were entirely satisfactory in the remaining rôles. A kind word is due the chorus and ballet, especially Rosina Galli, who danced charmingly and looked like an idealized Spanish portrait. Mr. Polacco gave valuable support in making this "Carmen" a really thrilling performance. He conducted with splendid precision and control of ensemble.

The Revival of "Rheingold"

Mr. Gatti's traditional kindness to lovers of Wagner has seemed strangely inoperative since the present season started. Indeed, one must go back to the days of Conried's reign to meet something like the equivalent of this year's niggardly Wagnerian supply. Since the

middle of November we have been favored—except for the two holiday "Parsifals"—with nothing beyond two "Tristans" and three "Lohengrins," and entire weeks without any Wagner whatsoever have come to be quite an ordinary matter. Doubtless the supply of vocalists has a great deal to do with this. There is a limit even to Melanie Kurt's endurance and neither Mmes. Galski nor Matzenauer have yet finished their concert tours. Of course, Mme. Hempel makes an adorable *Eva* in "Meistersinger," but she has been much occupied with "L'Elisir d'Amore" and other things of late. "Walküre" is out of the question since the aforesaid Melanie Kurt, while she sings *Brünnhilde* and *Sieglinde*, cannot do both of them at once. "Siegfried" and "Götterdämmerung" we might have had, but—we haven't. Altogether it has been a little dismaying.

In view of these things more than the usual flurry of interest attended the first performance of "Rheingold" on Thursday evening of last week. A very large audience listened to the prologue of the tetralogy intently and applauded with joyous vehemence. The management discovered last year that "Rheingold" can be made a repertoire feature of signal worth. To many an estimable subscriber it is a strange and hauntingly beautiful novelty, which has never come into its own in American popularity because of the managerial persistence in regarding it as exclusively a "festival play." A "festival play" it indubitably is—but so, for that matter, is the whole "Ring." Unlike the remaining "Nibelungen" dramas, however, its continuity was considered incompatible with its toleration at the hands of the subscribers, who are a restless lot and like to move about periodically of an evening, to see and be seen. But this grievous problem was solved by an improvised intermission between the second and third scenes, such as used to obtain in the olden days. In this violence to Wagner's intention there is much to disturb the artistic sensibilities. The pause in the middle of a whirling chromatic passage produces a very jarring effect. Yet, as we have remarked ere this, better "Rheingold" with this drawback than no "Rheingold" at all. And casual opera-goers have given every indication of loving this sublime work. The boxholders were all on hand last week when the gods placed foot on the rainbow.

It was a contenting performance, free from serious hitches and generally effective in execution. Mr. Bodanzky did the latter half of the score more justice than the first part. He still does not disclose in full the ravishments of the orchestral score in the first scene; nor yet the divine majesty of the scene where Walhall, gilded by the morning sunlight, disengages itself from the nebulous vapors. But Nibelheim, the terrific tornado of the captive *Alberich's* wrath as the Nibelungs leer in his face, the thrice-marvelous episode of *Erda's* warning, in which a black cloud seems to descend upon the orchestra, the storm and the entrance of the gods into Walhalla were entirely to the point.

The divers characters were embodied as they have been many times before this. Mme. Kurt was a competent *Fricka*, and the music, which lies in the middle range, does not put her to difficulties she finds trouble in meeting. As before Mme. Rappold made a lovely *Freia* (it is her best rôle). Mme. Homer redeemed herself for a good deal of indifferent singing this season by her superb delivery of *Erda's* music. Mmes. Sparkes, Curtis and Howard sang the *Rhinemaidens* adequately. Among the men chief honors descend upon the *Alberich* and *Mime* of Messrs. Goritz and Reiss, the splendid *Fasolt* and *Fafner* of Messrs. Braun and Ruysdael, the *Loge* of Mr. Sembach (the best *Loge* since Van Dyck), the *Froh* of Paul Althouse and the *Donner* of Mr. Schlegel. As usual, Mr. Weil's *Wotan* was a pedestrian performance.

Old Verdi Favorites

"Il Trovatore" was given for the third time this season on Wednesday of last week, with Claudia Muzio, the Metropolitan's newest soprano, as *Leonora*. A large audience attended and appeared to enjoy as much as ever Verdi's melodious work. Miss Muzio was a convincing

heroine and was in splendid voice. Mme. Ober gave her familiar, picturesque portrayal of the *Gypsy*. Mr. Martinelli's impassioned, beautiful singing was a joy and he was generously applauded. Mr. Amato, his voice fully recovered and as powerful and resonant as ever, was a capital *Count di Luna*. Mme. Mattfeld and Mr. Rothier completed the cast of principals. Mr. Polacco directed with his customary authority.

Verdi's "La Traviata" was Saturday's matinee offering and drew a large audience. Frieda Hempel gave her customary excellent interpretation of the title rôle and the new tenor, Fernando Carpi, heard for the second time in the same opera, appeared to better advantage than on the occasion of his debut. Mr. De Luca gave a splendid portrayal of the elder *Germon*. Mr. Papi conducted a spirited performance.

The intrinsic drawing power of "Bohème"—regardless of star casts—was shown by the throng which heard the Puccini opera at the popular-priced performance of Saturday evening. The assemblage of principals was an entirely adequate one, even if not of unusual stellar brilliancy. Unquestionably, the

audience's most marked approval went to the *Mimi* of Frances Alda, who sang with lovely quality of tone and who invested the rôle of the fragile seamstress with an irresistibly wistful charm. Keen observers of finesse in operatic acting could not fail to admire the cheery *Marcello* of Antonio Scotti and the deftness with which he made his points throughout the opera. The comedy of the Momus scene he kept at a spirited pitch. No small factor in the effectiveness of this second act was Edith Mason, an ebullient and attractive *Musetta*.

Luca Botta's *Rodolfo* revealed good qualities such as he had heretofore shown in the part. The other Bohemians were played capably by Didur and de Segurora. Gennaro Papi was the conductor.

"Rosenkavalier" was repeated before a fair-sized audience last Monday night. The cast was the customary one, led by Mmes. Hempel and Ober and Mr. Goritz, the sole newcomer being Kathleen Howard, who replaced Mme. Mattfeld in the part of the Italian adventuress. Mr. Bodanzky conducted.

Grainger Plays Impressively at His Brooklyn Recital

An eager audience hailed Percy Grainger at the Brooklyn Academy of Music on Jan. 2, when that brilliant composer-pianist gave a memorable recital. His numbers included his own settings of "One More Day, My John," "Shepherd's Hey," "Irish Tune from County Derry" and the Stanford-Grainger "Reel," heard in Brooklyn for the first time.

G. C. T.

OUR OLDEST ORCHESTRA REACHES 75th BIRTHDAY

[Continued from page 3]

not only in musical circles, but as an attraction for New York society. Early in its life a class of associate members who were privileged to attend rehearsals was established. In the sixth season of its existence the Philharmonic saw the admission of women to its associate membership. In the twenty-fifth year of the society, when Dr. Doremus was its president, the orchestra was increased to ninety members, then to one hundred, and every endeavor was made to make the programs more attractive. Society and the world of fashion were enlisted into the service of the Philharmonic. Edwin Booth, the famous actor, was persuaded to read Byron's "Manfred" to the accompaniment of Schumann's music. These new progressive methods resulted in a tremendous financial success.

In connection with the business arrangements of the society, it may be noted that only one concert was ever postponed. On April 22, 1865, the last concert of the twenty-third season was scheduled to be given. On the evening of the 14th of April President Lincoln was assassinated. The concert was postponed to the 29th and it was resolved to replace the choral portion of Beethoven's Ninth Symphony by the Funeral March from the "Eroica." The following announcement appeared on the program at that time:

NOTICE

The entire community of this city shares with the Nation the deep grief into which our land has been plunged by the sudden and awful death of our late Chief Magistrate, the President of the United States.

While thus sorrowing, it has been thought a fitting tribute to our departed Head, to prefix to the program of the concert the Funeral March from Beethoven's Third Symphony, which was expressly composed for the occasion of the death of a great hero.

From the same motive the closing portion of the Ninth Symphony—"The Hymn to Joy"—will be omitted.

Felix F. Leifels, the present manager and for many years the secretary of the society, gives a comparison of the society's progress from the date of its inception to the present time in the following facts:

Some Figures

The first season there were three concerts. The seventy-fourth season there were 146. The original orchestra was made up of fifty-eight musicians. Ninety is the present number, which is frequently augmented to over one hundred.

The largest attendance at any single concert in the first season was 300 persons. In Madison Square Garden recently 12,684 persons were present at a Philharmonic concert.

There were approximately 900 persons

who made up the entire attendance for the first season of the society's existence, as compared with the present figure of 292,000 persons in one season.

The New York Philharmonic is the third oldest organization of its kind in the world, only the London Philharmonic and the Vienna Philharmonic having been organized previously. It is noted also for having perhaps the longest list of famous conductors of any orchestra. On its record pages are names that stand out in the musical development of Europe and America—names that read like a roll of fame in musical history.

Roster of Conductors

Its first conductor of international fame was Carl Bergmann, whose pioneer work in introducing the music of Wagner to symphony audiences in this country was described in an article by A. W. Lilienthal in *MUSICAL AMERICA* of Nov. 11. Theodore Thomas, whom Americans revere for what he did to spread the love of good music in this land, was conductor of the Philharmonic for many years. After Theodore Thomas came Anton Seidl, for four years Wagner's private secretary. At the time of Seidl's death he had been conductor of the Philharmonic for eight years. Among other famous conductors who have wielded the baton over this famous institution are Colonne, the French conductor; Wassily Safonoff, the noted Russian; Richard Strauss, Sir Henry Wood, the famous English conductor; Felix Weingartner of the Vienna Philharmonic and Royal Opera; Gustav Mahler and now, of course, Josef Stransky.

The Philharmonic in its seventy-four years has gradually extended its activities until now the members of its orchestra devote practically all their time to the work of the organization. Rehearsals are held daily during the season and about fifty concerts are given by the society in New York and Brooklyn, in addition to which tours, including more than thirty cities, are made each season.

CONCERT ANNOUNCEMENT

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COMBINES ARTS OF HENSCHEL AND MARCONI

Experimentation in Acoustic Problems of a Wireless Operator Being Made by Arthur Alexander, the Young American "Lieder" Singer Who Plays His Own Accompaniments—Advantages of a Self-Accompanied Song Recital—To Be a Conductor Is an Aspiration of This Versatile Artist with a Buoyant Spirit of Adventure

THERE runs in Arthur Alexander's veins a force more vital, perhaps, than the spirit of musicianship—with which he is so securely endowed. It is the spirit of adventure. That is to say, the good, wholesome love of adventure which is indigenous to the Middle West, in which this virile young artist was born. One senses this impulse within Mr. Alexander when one submits him to the prosaic process of an interview. Indeed, the young musician frankly confesses to this adventurous feeling, as he did to the MUSICAL AMERICA representative who ascended to his top-floor apartment one afternoon last week.

"I sometimes wonder what would have happened at certain points in my career," said Mr. Alexander, "if I had done just the opposite of what I then decided to do. For instance, at one point I went from London to Milan, where I studied with Sabbatini, learning the tenor rôles in twenty operas—which, by the way, I have never sung. I received an offer to sing in opera in South America, and, had I done so, no doubt I would have had the typical career of an operatic tenor. Instead, I went back to London, for Mrs. D'Oyley Carte had written and asked me to appear in a Gilbert & Sullivan production there. We did not come to an agreement, however, and here I am—not in grand opera, but a *lieder* singer who plays his own accompaniments."

An Expert Amateur

It is in the latter rôle that the lower of the two above pictures shows Mr. Alexander, while the upper one represents him at his hobby, a pursuit in which he has an outlet for his adventurous spirit. Here he is Arthur Alexander, wireless operator. For the following of this avocation his New York home is ideally suited, as it is on the top floor of a tall apartment building. Here he has rigged up an unusually complete and up-to-date receiving apparatus, before which we see him in the picture. Behind his elbow at the right there is a sending apparatus with a radius of fifty miles. In the technique of operating this elaborate mechanism Mr. Alexander is one of the most skillful of the two thousand or so of amateur wireless operators 'round about New York.

Mr. Alexander told us that now and then at bedtime when he is restless he draws his bed near the wireless apparatus and listens to the messages as they flash through the air waves. He gave his visitor a treat of this sort by placing on the latter's head a receiver like that shown in the picture and manipulating the mechanism which makes it possible to eavesdrop upon the senders of aerograms far from our shores. It gave one a thrill upon hearing a faint musical tone projected above the rattle caused by static conditions and being told by Mr. Alexander, "That is Hanover, Germany—he talks very fast." Again, when a sound of different intensity was heard, "That is Honolulu."

The greetings of these far-distant operators were heard by means of the arc system, in the adjusting of which Mr. Alexander turned the various knobs or "tuners" attached to the mechanism on the left. As he explained it, "We are getting in resonance with the electro-magnetic waves." On the different wave lengths we encountered the various messages. The apparatus on the right is that used for the spark system, which is employed in transmitting messages to the more immediate stations. Through this medium we heard a variety of senders—the Sea Gate station, a young



Photographic Studies of Arthur Alexander, the "Lieder" Singer, in His New York Apartment. Above: At His Hobby, as a Wireless Operator. Below: Mr. Alexander as He Appears in His Rôle of Self-Accompanied Recitalist

amateur on Riverside Drive, Newport talking to a United States ship, and so on. Suddenly Mr. Alexander exclaimed: "You're in luck—he's going to talk over the wireless telephone; he's tuning up now!" But this conversation failed to materialize. Mr. Alexander remarked, however, that he frequently hears the graphophone music sent out by wireless.

Problems in Acoustics

"Although I believe I am the only musical artist who is interested in wireless operating," said the tenor, "it is a science that should attract the musician for it gives an opportunity for research into problems of acoustics that bear an analogy to those found in music."

It was in Paris, where Mr. Alexander lived until the outbreak of the war, that he first took up the science of wireless telegraphy. At his apartment, which was opposite the Eiffel Tower, the sparks from the powerful wireless station there were distinctly audible to him. His initiation into the mysteries of the science was largely due to the interest of a young French lad, then a student at the Polytechnique and now at the front with France's army. At the outbreak of the war the government ordered that all amateurs having wireless instruments should destroy these. However, the present outfit of Mr. Alexander is far more complete than that which he used in Paris.

When the talk turned to the wireless operator's profession, Mr. Alexander remarked, "If at any time I should succumb to a panic before a concert, I might enlist as a Marconi man upon some merchant vessel. Not so bad—sixty dollars a month and my board—and what a wonderful way to see the world!" The almost boyish fire, à la G. A. Henty, that shone in Mr. Alexander's eyes as he gave voice to this fanciful play of the imagination bespoke again the spirit of adventure that he seems to possess in a large measure.

Pre-Recital Unrest

He was not entirely jesting when he spoke of the panicky feeling before a recital, for Mr. Alexander confesses to experiencing a sinking sensation just before beginning a program. "At my New York debut the man who opens the door to the Aeolian Hall stage asked me, 'Do you want to wait another ten minutes?' I did so, and after that time I said to myself, 'If I don't go on now, there'll be no concert at all.' On the other hand, I have never felt more calm," he added, "than I did before my Boston recital."

"My uneasy feeling lasts only until I reach the piano. As soon as my fingers touch the keys I feel perfectly at home again."

"Indeed, unless I play my own accompaniments, I am ill at ease when singing

on the stage. I imagine my feelings are like those of the opera singer unaccustomed to concert work who makes a trial in that field—there is the sense of not knowing what to do with one's hands. (This difficulty is at once swept away when the singer is his own accompanist.) I have had the unpleasant experience frequently when singing oratorio in England."

As to the advantages of providing one's own piano support, Mr. Alexander said, "I suppose that even with an accompanist who may be called ideal it is not possible to achieve real oneness between accompanist and singer. Now, I do not always sing a certain passage the same way—I sing it as I happen to feel it at the time. But this could not be done if I had someone else to accompany me—it would have to be given as we had worked it beforehand. (Indeed, as you point out, in cases where the accompanist has coached the singer, the former may to a certain degree be said to dominate in the interpretation.) Further, when the singer is his own accompanist the attention of the audience is concentrated without distraction upon the one interpreter."

No Loss of Vocal Resources

Turning to the disadvantages of the self-accompanied recital, Mr. Alexander

[Continued on page 6]

CHICAGO'S OPINION OF "FRANCESCA" COINCIDES WITH THAT OF NEW YORK

Zandonai's Opera Given Its First Performance by Campanini Company—Lack of Sustained Melodic Inspiration Pointed Out While Due Credit Is Given the Composer for His Technical Achievements — Raisa, Crimi and Rimini Score in the Leading Roles

Bureau of Musical America,
Railway Exchange Building,
Chicago, Jan. 8, 1917.

ONE of the most important novelties which Cleofonte Campanini has given Chicago opera-goers was presented by the Chicago Opera Association at the Auditorium before a packed house at a special performance last Friday evening when Riccardo Zandonai's setting of Gabriel D'Annunzio's "Francesca da Rimini" was produced in this city for the first time.

Zandonai is not an unknown name in Chicago, for his "Conchita" was given here several seasons ago, and gave evidence that its composer had no little talent for composing dramatic music. This promise is partly fulfilled in his latest opera. It is fulfilled in the fact that he still knows his orchestra comprehensively; that he displays a fine instinct for dramatic situations and that he has a refined imagination. He lacks, however, a definite melodic flow, a gift for translating the finer expressions of love into tone and a lyricism which would appeal in the more quiet, introspective moods.

Thus, while his opera has an idyllic first act, in which there is music of great charm such as that employing lutes and other instruments of the Middle Ages and in which the chorus for women's voices is really fine, the various love episodes carry no sweep of passionate melody, and the love duet in the third act is illusive and indefinite, so far as melodic outline is concerned. Several strong climaxes are built up, especially in the second act battle scene.

The four acts were most sumptuously set by P. J. Donigan of this city, and were marvels of illusion and beauty. The orchestra, under Giuseppe Sturani, who has been closely identified with productions of this opera, performed wonders in its playing of the intricate and difficult score.

Of the principals, Rosa Raisa, the young dramatic soprano, achieved a personal triumph in the rôle of Francesca. She has sung this rôle more than fifty times, so she informed me, and she certainly was ideal in it. Fascinating to look upon, singing with a voice which is fresh and vibrant, her interpretation was indeed a great one, and the audience was enraptured with her throughout the evening.

Giulio Crimi, as Paolo, made an attractive lover, and his singing was highly praiseworthy. He made much of his rôle. Giacomo Rimini, as Giovanni, presented the forbidding aspects of the character effectively and sang with resonant voice. Venturini, as Malatestino, had a fine opportunity, both vocal and dramatic, as the villainous younger brother, and Nicolay, Sharlow, Libberton, Peterson, De Phillippe and Schaeffer, the last especially, all deserved praise for their performances of short rôles.

The novelty is an important one, and its production adds much to the brilliance of the season. That it signifies no great departure from the music of the modern composers, such as Puccini, Wolf-Ferrari and Leoncavallo, is not to its detriment.

MAURICE ROSENFELD.

HUGE CROWD FOR ELMAN

Violinist a "Guest" at the Metropolitan's Sunday Concert

There was a huge audience at the Metropolitan Opera House for last Sunday night's concert; it could not have been larger without altering the architecture of the auditorium. Mischa Elman was the visiting soloist and he received applause that must have gladdened him for his playing of the Lalo "Symphony Espagnole," the Mendelssohn-Kreisler "Song Without Words" and Sarasate's "Caprice Basque." He displayed his habitual virtuoso qualities and drew a beautiful tone. Encores were plentiful.

Louise Homer attracted most attention and applause by her singing of her husband's setting of Hood's "Song of the Shirt," orchestrated by Frederick Stock, and Fernando Carpi sang an aria from Boito's "Mefistofele" brilliantly. The new Italian tenor's voice has sweetness, color and virility and there was no mistaking the highly favorable impression he made. Mr. Hageman's mastery of the orchestra was admirably manifested both in his accompaniments and in the "William Tell" Overture, Moussorgsky's "Night on the Bald Mountain" and Nickel's "Marche Militaire."

ST. PAUL HEARS GALLO TROUPE

San Carlo Forces Attract Audiences of Constantly Increasing Size

ST. PAUL, MINN., Jan. 3.—The musical event of Christmas week was the engagement of Fortune Gallo's San Carlo Grand Opera Company at the Metropolitan Opera House under the local management of L. N. Scott. Eight performances were given before audiences that grew in size and enthusiasm with each presentation. An evidence of this may be noted in the repeated attendance of those who went early in the week and who are now planning to hear the singers again in Minneapolis next week. The operas, presented most effectively, were "Lucia di Lammermoor," "Aida," "Martha," "Lohengrin," "Cavalleria Rusticana," "I Pagliacci," "Le Gioconda," "Tales of Hoffmann" and "Il Trovatore."

The Schubert Club recital of Wednesday afternoon exploited five of the club's own members in a program of artistic charm. These were Arthur Hunt, recently returned from a period of study with Oscar Seagle; Margrethe Pettersen, an excellent pianist; Jane Holland Cameron, a fine-voiced contralto, and Abe Pepinsky, violinist. Katharine Hoffman accompanied.

F. L. C. B.

Matzenauer Thrills Grand Rapids

GRAND RAPIDS, MICH., Jan. 6.—Last evening Mme. Margarete Matzenauer, at the High School Auditorium, was heard in concert. Mme. Matzenauer's beautiful voice, her poise, power and perfect artistry created a sensation, amounting to extravagant enthusiasm. Mrs. Mahle Ross Rhead was the accompanist.

POLICE SANCTION SUNDAY CONCERT IN BALTIMORE

Special Dispensation Allows Local Forces to Repeat Successful Event —Again Hear Quartet

BALTIMORE, MD., Jan. 6.—The repetition of the concert by the Baltimore Choral Society and the Baltimore Symphony Orchestra on Sunday afternoon at the Lyric, special permission for which was granted by the Police Commissioners, marked an event of import in the annals of the city's musical activity. It need not be recorded that the chorus and orchestra, as well as the solo quartet, consisting of Edna Dunham, Jeanne Woolford, James Price and William Horn, discharged their tasks excellently, scoring as deeply as on the occasion of the first appearance of the new organization last week. An enthusiastic audience of formidable proportions was present.

The second concert of the Baltimore String Quartet — Jan Van Hulsteyn, first violin; Orlando Aprea, second violin; Max Rosenstein, and Bart Wirtz, 'cellist—gave local music-lovers another opportunity of enjoying ensemble music in the ideal surroundings of the Peabody Art Gallery. The event took place on Jan. 2. The Mozart A Major Quartet and the César Franck Quintet made up the program. Jean Verd was the assisting pianist.

As if to atone for a previous rather dull program, the Boston Symphony Orchestra at its third concert at the Lyric on Jan. 3 gave what appealed to discriminating taste in the numbers presented and also in the choice of soloist, as follows:

Schumann "Rhenish" Symphony, the Debussy Prelude to "The Afternoon of a Faun," the Rachmaninoff Piano Concerto No. 2, with Ossip Gabrilowitsch, soloist, and the "Eury-anthe" Overture.

Hans Kindler, 'cellist, with the assistance of Ellis Clark Hamman, accompanist, and jointly with Ethelyn Dryden, pianist, gave a good recital on Friday afternoon at the Conservatory. The poetic grace and dainty style with which Mr. Kindler presented his numbers delighted the audience. In this, the first professional appearance of Miss Dryden, much interest centered. She, too, was heartily applauded.

F. C. B.

Mildred Dilling Assists Mme. Guilbert at Farewell New York Recital

Mildred Dilling, the youthful American harpist, assisted Mme. Yvette Guilbert at the latter's farewell New York recital on New Year's Eve in the Maxine Elliott Theater. On Jan. 10 the harpist appeared with Enid Watkins in a recital at the Punch and Judy Theater, and on Feb. 15 she will play at Aeolian Hall. Miss Dilling will give a recital in Newark, N. J., on Jan. 19.

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Combines the Arts of Henschel and Marconi

[Continued from page 5]

answered a query that he related is often put to him, namely: "Do you not find that there is a lessening of the vocal resources as a result of the mere physical position of sitting at the piano as you sing?" His reply was this:

"No, I do not. In fact, I tested the matter once in Paris, with Campbell-Tipton playing for me to sing, and there was no difference in the quality or volume of the tone, nor did I find that I produced it any the less easily when sitting than when standing." The instance was here brought up of the singer in opera who contrives to send forth the tone freely in all sorts of positions—as, for example, *Tristan's* reclining posture in the last act of the Wagner drama.

As to the genesis of his adopting his novel form of recital, the tenor stated that hearings of George Henschel in self-accompanied programs had provided him with the inspiration. When he went abroad it was not primarily as a voice pupil but as a student of an instrument. Let it be remarked, in passing, that Mr. Alexander testifies that he never did really study the piano, his original training being at the organ. He has even performed the feat of singing solos to his own organ accompaniment.

After the singer had submitted to a quiz as to certain steps in his career abroad he remarked simply, "Oh, you might let it go by saying that I have been in Europe for several years preparing for what I'm doing now, which is just what I've always intended to do."

His Rare Musicianship

Hereupon from an adjoining room the tenor's charming wife emerged, with this remark, "If you're in search of biographical details about my husband, perhaps you'd better ask me." A few minutes later, after the photographer had come and gone, Mrs. Alexander placed in the interviewer's hands bits of note paper on which she had inscribed a brief "Who's Who" account of her husband's life. "You may feel like refreshing your memory with this," she said. Instead, we think it best to quote her notes verbatim, regretting that they do not express—as we should like to do—the place that Mr. Alexander's musicianship and art have won for him not only in London but in Paris, where his recitals caught and held the public fancy. Also we should like to add a bit of prophecy as to the vogue that Mr. Alexander seems destined to win in America. At any rate, here is the bare outline of his career:

ALEXANDER, Arthur.—Born in Michigan. Studied violin, organ and singing as a very young boy. Was well known as a boy soprano and afterward, having studied the organ, he was, at the age of fifteen, organist of Grace Episcopal Church at his home town. When about twenty he began spending a great deal of time in Europe. Studied singing in Milan. Sang in London several seasons, playing for himself. Went to live in Paris shortly after his marriage, which took place in London, January, 1909. Since that

time Mr. Alexander has lived in Paris, until the war brought him to New York. Since then he has given recitals in Los Angeles, Portland and other Coast cities during short sojourn there. He spent several years in the studio of Jean de Reszke.

In those parts of the conversation which touched the period of his life in Paris, Mr. Alexander spoke with deep respect of the help given him by Charles W. Clark as a teacher, when he had applied to the American baritone with the proposition that he should play the studio accompaniments in return for the vocal training he was to receive. Also, he expressed his great gratitude to Jean de Reszke. He relates that he keeps his teacher informed of any critical approval that he may win. For instance, he sent to the French master copies of the notices of his Boston debut, which we—having inspected them—may record as being exceedingly gratifying.

"Dichterliebe" with Orchestra

There are one or two aspirations that Mr. Alexander hopes to realize shortly. He states one of them thus: "I have no repertoire of arias to be sung with orchestra, and I should like to try the feasibility of giving with orchestral accompaniment the Schumann 'Dichterliebe' which I use on many of my recital programs. One of the French composers made an arrangement of this for orchestra with solo voice, and when I heard the orchestra working over it in a rehearsal it sounded fine; in fact, one who heard the performance tells me it was very effective. It is extremely difficult to get that arrangement here in wartime."

"Now, I would not have the orchestra accompany all of it, for there are parts which are essentially pianistic, and I would play the accompaniment for these. Yes, as you say, the experiment might result in the hearers losing the concentration upon the one performer that I have said is a feature of the self-accompanied recital; however, I believe the effect would be interesting."

As to whether he had ambitions in the line of composition, he replied, "Not for the public. That reminds me of a remark that Harold Bauer made when I heard him improvising (you know, he improvises divinely) and asked why he did no composing. Said he: 'When I think of all the beautiful music in the world that I've never played, I say, "Oh, what's the use?"' That's the way I feel."

There is one aspiration, not sharply defined, which Mr. Alexander hopes to realize, but not immediately. It is to be a symphonic conductor. "I have written for the orchestra," says he, "and am thoroughly familiar with all its instruments. And conducting is, after all, the biggest thing in music." In other words, this disciple of the arts of Henschel and Marconi longs to add to his list the art of a Nikisch. Conducting, then, is to him the Great Adventure.

KENNETH S. CLARK.



Dear MUSICAL AMERICA:

It was an audience consisting largely of old-timers which assembled at the Metropolitan at the matinée, Saturday a week ago, to hear the revival of Donizetti's "L'Elisir d'Amore" with Caruso in the rôle which he made famous in Italy, but which he had not sung here since he did so with Sembrich under the consulship of Conried some few years ago. The opera, you know, was also sung with Bonci in the leading rôle and handsome Mme. di Pasquali as Adina. She has disappeared from the operatic and concert stage in the East although she obtained some popularity on the Pacific coast.

Gray-haired old ladies and gray bearded men were thick and thin through the audience, especially in the parquet. Standing room, of course, was crowded because Caruso was to appear in a favorite rôle. Curious is it not that the two most successful numbers, one the celebrated "Una furtiva lagrima," were both interpolated into the opera.

Caruso had an opportunity to display his love for horse play, of which he took full advantage.

Many of his antics were not as awkward as you might suppose, for as one lady put it, "Caruso has got thin and Scotti has got fat." To which an Italian who had overheard her objected by saying, "Scotti no ees fatta, only justa plumply!"

Caruso sang with wonderful grace and charm. Never has he been heard to better advantage. After the great aria in the last act, which I never remember to have heard better sung in half a century, the house broke into a whirlwind of applause and this means much, as matinée audiences are proverbially colder than the usual night audiences, for the simple reason that there is a much greater percentage of women at the matinées. The applause continued minute after minute. There were shouts of "Bis! Bis!" Caruso stood, then bowed, then he bowed again and finally, amid a roar of laughter, he threw up his hands and sat down upon a bench, but the applause continued. Papi raised his bâton and Frieda Hempel came out of a side door. Still the applause continued more vigorously than ever. Pandemonium reigned for certainly four or five minutes. Finally, quiet being restored, the opera proceeded, but not until Caruso sang to the opening bars of music, the improvised chant, "I would like, but I am prevent!" Those in the front row heard him clearly and laughed. When those in front laughed everybody else laughed. They knew something had happened.

For when you are a great tenor and supposed to be very funny it doesn't matter what you say or do, people laugh.

Some insisted that what Caruso said was, "I would sing, but I am disbarred." Evidently Caruso's English is improving.

Whatever the reason, the fact that Caruso stood out bravely and squarely against the encore nuisance is to his credit. Such encores interrupt the course of an opera and place an unnecessary strain upon the singer.

People near me blamed the claque for the continuance of the ovation. The claque may have assisted, but the ovation was spontaneous from the whole house, though some of the frantic cries of "Bis!" came from three enthusiasts who were identified as Caruso's confrères, in the shape of Amato, Martinelli and de Seguro.

Hempel was very charming as Adina.

Certainly she delighted her audience and got an enthusiastic reception, though one of the critics insisted that sometimes she was off the pitch. If she was, I didn't notice it!

Scotti has put on a little flesh, which made him look younger and handsomer than ever—the man is a marvel—and he sang with a vigor that would have done credit to a young singer. Didur, who took the rôle of the quack doctor, *Dulcamara*, acted with unction, but, as he was practically voiceless, probably from a cold, the performance suffered. But for that, with the fine work of the orchestra and chorus, it would have been almost perfect.

Somebody said that Didur, who is a Russian, lost his voice in Wall Street during the last Bear squeeze.

Papi conducted in an efficient manner, though I agree with Pierre V. R. Key in the *World* that his work seemed to "lack sparkle," whatever that may mean. It certainly was not distinguished by the brightness and lightness of touch that would have been appropriate.

However, all the singers like Papi's work. That is, so Scotti says, for, as the great *Scarpia* remarked, "The arteest all know just where dey are when Papi conduct. He weel not permeet any liberty."

Thus it was the other night, when one of the great prima donnas took liberties and after the opera told Papi that it was "splendid," Scotti whispered into Papi's ear that he thought it was "rotten."

What do you suppose was the prevailing feeling of the audience during the opera? It was that they were listening, for once, to some very beautiful melodic music which was, with the exception of Didur, being beautifully sung by great artists.

And put it as you may, let all the critics and criticasters write what they please, melody will always hold its own and the people, especially those who have memories, will still love *bel canto*, beautiful singing.

There is one melody, which *Dulcamara* repeats at the end of the opera with the chorus, that took me back many, many years, almost three-quarters of a century, to a scene where a mother was teaching her little ones to sing an old German folk-song, of which the words were:

"Ei, du kleines, weisses Kätzchen, sag was thu'st Du auf dem Dach" ("Oh, you little white kitten, what are you doing on the roof?")

Did the folk-song get the air from Donizetti, or did Donizetti get the air from the folk-song?

The approaching celebration of the Philharmonic's seventy-fifth birthday reminds me that so far the best article describing the history of this renowned organization was written by A. W. Lilienthal and appeared in *MUSICAL AMERICA*. Even the recalcitrant "dean" of the critics (Krehbiel of the *Tribune*) referred to it as a splendid review of the Philharmonic's career, although, true to his natural disposition to be mean and unjust, he refused credit to its source.

When you think that the season's receipts of the Philharmonic have increased nearly \$50,000 since the comparatively recent directorship of Gustav Mahler you get a fair idea of how greatly the appreciation for the highest type of music has grown in New York. And this is shown not merely by the increasing popularity of the Philharmonic, but by the extraordinary richness of the musical feast which is spread before New Yorkers during the twenty weeks or more of the regular season. This *embarrass de richesses* is not due to the war, as many may think. Here, within a few days, we have at the opera the production of a great novelty, Zandonai's "Francesca da Rimini," the revival of "L'Elisir d'Amore" with the greatest tenor of his time, a production of "Parsifal" with Kurt, Ullrich and Braun, "Madama Butterfly" with Farrar, Martinelli and Scotti, "Rheingold," with Kurt, Homer, Sembach and Braun, "Carmen" with Farrar, Caruso, Amato and Rothier, "Traviata" with Hempel and De Luca, "Bohème" with Alda, Botta and Scotti—concerts with Efreim Zimbalist, Vera Curtis, Alma Gluck, Elena Gerhardt, Arthur Shattuck, Dubinsky, Yvette Guilbert, Godowsky, Kreisler, Pablo Casals, McCormack, Paderewski, Friedberg, Ganz, Spalding, Bauer, Sembrich and last, but not least, Maud Powell.

Not to speak of the work of the Philharmonic, the Symphony Orchestra under Damrosch, the Russian Symphony Orchestra and another great orchestra with an all-Tschaikowsky program conducted by Gabrilowitsch. And, by the bye, let me not forget the concerts by the Society of the Friends of Music, with the Philadelphia Orchestra, at which Josef Hofmann and Fritz Kreisler will

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 57



Louis Graveure, whose identity is still a mystery to many. However, there is no mystery about his success as a singer of serious songs, for he has captured the public wherever he has appeared. He is one of the sensational "hits" of the season.

appear and later Bloomfield Zeisler and Mischa Elman.

What city in the world can show such a record? And remember, with scarcely an exception, all these organizations and artists will have crowded houses, at some of which the seats will command a high premium. And to think that we have the daily press printing interviews with some newly arrived Americans, not to speak of foreigners, who tell us that we have no culture, no appreciation of music, that all we care for is rag-time!

In this I have made no mention of the many charming musical comedies, some of which, especially those by Victor Herbert, are of a high order of merit.

A friend, writing to me from London, and incidentally speaking of musical conditions there, refers to the disappearance from the English metropolis of the organ grinders and the little German bands. He asks me where do I think they have gone? They cannot all have been drafted into the army. I replied to him in the words of the vernacular, "The gang's all here!" Never do I remember a time when there were so many itinerant musicians in the streets of New York.

I saw one big fat trombone player carried off in an ambulance the other day. When I asked the officer of the law whether the man had been hurt, he replied with true Irish wit, "I guess the only thing that has hurt him has been the whiskey they have put into him." And the band played on, minus the trombonist.

The musical world has another mystery!

Barely had it recovered from the excitement caused by the problem whether Louis Graveure is Douthitt or Douthitt is Louis Graveure, when all the quidnuncs are by the ears as to who is Dvorsky?

A new work entitled "Chromaticon," by Mischelle Dvorsky, was played by Josef Hofmann with the Philadelphia Orchestra on the eleventh, under the auspices of the Society of the Friends of Music. The work has been performed in Cincinnati where Hofmann was accused of being the composer, which he however denied, insisting that Dvorsky is a young Frenchman—very French name, isn't it?—now living in retirement in San Sebastian, Spain. As San Sebastian is a long way off, especially in wartime and as furthermore, the gentleman lives "in retirement," it would be rather difficult to unearth him.

Henry T. Finck of the *Evening Post* announces the receipt of a letter from John Donald Kenderdine, who says that he is unable to trace the new composer, as nobody knows anything about him except Josef Hofmann. By a strange coincidence says John Donald the Russian "Dvor" means "Court" or the German "Hof," so that the name Dvorsky might easily be a pseudonym for Hofmann!

'Tis not often that I go to the movies, for the simple reason that I don't want

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

to get the habit. I admit their seductive influence and during the last year or so they have been brought to a point of perfection in detail that is nothing short of marvelous. One thing is certain they are developing American actors especially in character parts in which they were deficient and behind the Germans and French.

Thus it was that I was taken to see "Joan the Woman," based on the life of "Joan of Arc," in which Geraldine Farrar assumes the rôle of the great French heroine. If any one ever doubted La Geraldine's histrionic ability all they need do is to go and see this play and they will realize, as I did, that even if she had never been a great singer she would have made a great actress.

At times in the play she rises to the heights, though it is certainly interesting to note that every now and then she falls down, just as she does in opera when she becomes self-conscious and so steps out of the rôle and with a smirk and a smile says, as it were, "Don't you think I am just wonderful?"

Now it rather detracts from the effectiveness of a battle scene when the leader of the fray does this and it certainly minimizes the effect of the tragedy at the end when Joan is burned at the stake to have her smile at you with a "Don't you think I am just great?" air. La Geraldine jumps into the fight—a tremendously realistic fight by the way—between the English and the French, with a radiant joyousness that suggests that if she isn't of Irish descent, she ought to be.

The whole performance is interesting because it has kept to historic tradition. Besides the wonderful work of Miss Farrar the other members of the company are of the first artistic rank. Ramond Hutton does a fine piece of character work as the weak vacillating Charles VII. Hobart Bosworth is manly and effective as General La Hire. Wallace Reid played the rôle of a young English captain with charm and spirit. Charles Clary deserves a word of commendation for his presentation of the rôle of La Tremouille. But the masterpiece is the presentation of the rôle of Cauchon, the bishop, who brought about Joan's martyrdom and which was played by Theodore Roberts. It was a bit of character acting which deserves to rank with some of the best work of Irving, and even of Richard Mansfield.

The music by William Furst, which accompanies the photoplay, is unusually good. All of it is *à propos* to the action. To me, however, the constant weaving of the theme of the "Marseillaise" into the life and times of the Middle Ages seemed incongruous, though it should be said that the whole of the drama involving Joan's tragedy is made to be a dream of a young Englishman in the trenches in France in the present war.

* * *

The fine music in "Joan" reminds me of the music of another photoplay to which I was also taken, to see Annette Kellermann in "The Daughter of the Gods," an idealistic fairy story. The music is by Robert Hood Bowers. It is always suitable to the action, the scene, the character of the incidents, and while it is somewhat over-ambitious at times, the composer certainly deserves great credit for what he has done. It seemed to me that it was not as well played at times as it might have been. However, I was so delighted with the performance of Annette Kellermann that possibly I did not give the music the attention it deserved.

Here is a young woman who has been known principally as a swimmer and diver from impossible heights. In this photoplay she assumes an idealized rôle and does it with so much grace, charm and unconsciousness, that even if simulated, is the highest art. And, herein Miss Farrar might learn a lesson from her. She never steps out of the rôle. She is always in the picture, and thereby wins all the greater success.

These two performances prove what I wrote you recently, namely, that while the music in the vaudeville houses is still abysmally bad, the music to the more important photoplays is coming to be of a very high order and, moreover, is being played by large orchestras of skilled musicians. I believe I counted thirty-six men in the orchestra to the "Joan of Arc" photoplay, and they played well together.

So W. B. Chase has left the *Evening Sun* and taken the position as assistant

to Mr. Aldrich of the New York *Times*, which Carl Hauser formerly occupied. Hauser, it seems, has gone to Harrisburg to take a position as assistant to the Health Commissioner of Pennsylvania.

Hauser while with the *Times* did good work, especially when we consider the limitations placed upon a critic by the well known conservative policy of the *Times*. How Chase, who was permitted not only to scintillate but let off all the quips, cranks and verbal fireworks he could manufacture will get along on Hauser's job remains to be seen. Probably by the time he has been through the editorial mangle he will be as scholarly, as "safe and sane" as the venerable Mr. Aldrich himself.

* * *

Some of the critics have lifted up their hands in astonishment at Guiomar Novaes, the little Brazilian pianist, who has made such a sensational success. One of a family of nineteen, she came out from the dense forest, and showed such talent that the Brazilian government took an interest in her and sent her to Paris to study. She is no "infant prodigy," for she is nearly twice the age of Josef Hofmann when he made his début in New York, yet her manner is so engaging and unaffected that she looks even younger than she is.

Now, why should some of the critics be astounded? It is simply another case of "reincarnation," something which is believed in by more millions in the Eastern world than it is disbelieved in by the millions in the Western world. You cannot account for Mozart composing at nine years of age; the great Spanish painter, Murillo, drawing when he could no more than stand up, except on the theory that an older brain is directing the work. A person may inherit a tendency to music, for the acquisition of languages, of mathematics, display a bent for art, but proficiency in any of these is something which it takes time to acquire.

And when you have people who are not much more than babies showing extraordinary proficiency in any direction, like the wonderful son of the Harvard professor, you cannot explain it on any of the accepted theories. Humanity is based on its own past. The men and women of to-day are those who have lived in the Middle Ages. They have been the Romans and the Carthaginians.

If someone should sneer and say "I do not remember having been in ancient Rome or Carthage, I have no recollection of any previous existence," I would reply, "It would not be difficult to trace your previous animal existence, for you look like a fox and act like a bear!"

However, let me suppose that you were witnessing a photoplay, and were in a movie theater. The play was being shown on the screen in the darkened auditorium. Now let the doors be opened, the windows opened and the lights turned up. You would be able to see the audience and every detail in the house. But you would not see the play on the screen although it would be there all the same. We are intent on the affairs of every-day life which is so vivid that we cannot see the photoplay of the past, but it is there all the same!

* * *

The papers announce that Professor Miller of Cleveland, Ohio, has an invention which he calls "Phonodeik" which makes sound visible after the waves are magnified. The professor gave a demonstration at Columbia University the other day at the great international gathering of scientists. Tetrizzini's voice was first heard and then the light waves of her voice were shown on the screen. After that Caruso's voice was heard and the light waves, magnified 40,000 times, were thrown on the screen. Caruso's voice waves showed breaks, says the report—no doubt due to the little "sobs" he interpolates. However, the "invention" is not new. Dr. Muckey has shown voice waves on the screen long ago and he was by no means the first to do this.

* * *

A cablegram from Bordeaux announces that a singer thirty-one years old has been in lethargy for twenty-seven months. He was among the troops mobilized for the battle of the Marne, in which he disappeared. He was found later in Brittany, since which time he has been sleeping, his eyelids closed, his respiration regular. He lives by the administration of liquid food. It is said that the man may eventually awake and resume his normal occupation.

There are singers who, if they could be put, not to death but to sleep for an indefinite period, would add to the comfort of those who have to listen to them, says

Your

MEPHISTO.

CALIFORNIANS PLAN EXTENSION TEACHING

State Association Discusses Steps at Semi-Annual Meeting in San Francisco.

SAN FRANCISCO, Jan. 3.—The semi-annual meeting of the California Music Teachers' Association was held at the California Club, San Francisco, on Tuesday evening, Jan. 2. President Alexander Stewart presided and reports of the progress of the work of the association were read from county vice-presidents, local branch presidents and secretaries of the various districts.

Especial encouragement was found in the interest which is being taken in the work of the association in some of the interior cities of the State such as Sacramento, Riverside, San José, San Diego, etc. The Los Angeles branch association has renewed its affiliation with the State organization. There is also strong indication that Sonoma County will organize a branch association in the near future.

An informal discussion of the music extension work in which the association is co-operating with the Extension Department of the University of California and the matter of certification of music teachers by the State Board of Education was participated in by many of those present.

Following the business meeting a brief program of musical numbers was given by Miss Nelson, soprano, and Sedric Wright, violinist, accompanist by Beatrice Clifford.

Election of Officers

Announcement was made of the election of officers for the State Association for the ensuing year as follows: Alexander Stewart of Oakland, president (re-elected); Albert Conant of San Diego, general vice-president (re-elected); H. W. Patrick of San Francisco, treasurer; Albert Elkus of San Francisco, George McManus of Berkeley, directors. In ad-

dition to these Elizabeth Simpson and Mme. Tromboni remain as hold-over members of the Board of Directors, having been elected previously for a two-year term.

In the report of the president the following statements are made:

A Bill to License Teachers

"One of the problems which the State association will face in the near future is the consideration of a bill to license music teachers throughout the State, which has been proposed by the Musicians' Union of San Francisco and which it is intended to introduce in the Legislature during the coming month. The board of directors of the State Association has appointed Frank Carroll Giffen, chairman of a committee to investigate the bill and to make a report upon it at the next meeting of the board of directors.

"The attention of every member of the association is called to the fact that the State Board of Education now requires special certification of music teachers in the State of California who desire to have the work of such pupils of theirs who are in high school obtain credit in their school work for their private music study. This requirement of the State Board may eventually solve in part the much discussed question of standardization of the music teaching profession in the State. It is understood that the State Board is working toward a plan to have a special examination given to all applicants for such special certification. The examination would, of course, be given by musicians appointed by the State Board of Education."

Boston Symphony and Gabrilowitsch in Memorable Brooklyn Concert

On Jan. 5, in a week replete with musical offerings of notable excellence, the Boston Symphony Orchestra, under Dr. Karl Muck, exercised its sway at the Brooklyn Academy of Music. Besides Beethoven's Eighth Symphony, there were heard Borodine's orchestral sketch, "On the Steppes of Middle Asia"; Rachmaninoff's Second Piano Concerto and Weber's Overture to "Euryanthe." The performance of Ossip Gabrilowitsch in the Rachmaninoff work revealed his surpassing pianistic gifts and left his hearers longing for further expression of his art.

G. C. T.



Photo by Matzene

CAVALIERI MURATORE

CONCERT TOUR IN AMERICA 1917

PERSONAL ADDRESS: CONGRESS HOTEL, CHICAGO

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Awakening the Voice of a Nation

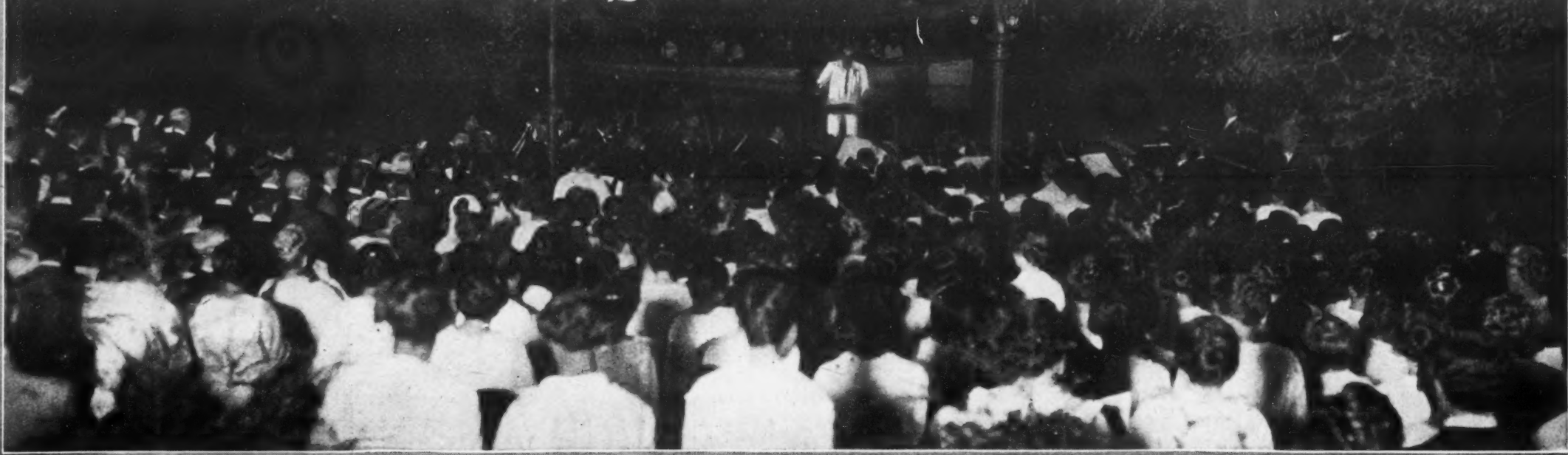


Photo by Bain News Service

By MAY STANLEY

"I see America go, singing, to her destiny."—Whitman.

MADISON SQUARE GARDEN was filled to the last seat. The New York Community Chorus of a thousand voices was to sing "The Messiah" as a part of the city's Yuletide celebration for the huge audience of some 8000 persons that had gathered to hear, free of charge, the great Handel oratorio.

Every grade, rank and condition of New Yorker was represented. Silk-gowned women and men in top hats sat next to toilers in rough working clothes. Beside me was a man with work-roughened hands and a threadbare overcoat. He leaned forward eagerly as a wave of applause swept the audience when Conductor Harry Barnhart mounted the platform and swung orchestra, chorus and audience into the opening strains of "America."

When the air was finished my neighbor turned to me and said: "It's nice to sing with a lot of other folks. Do they have things like this often in New York?"

Spread of the Idea

So, in program interludes, we talked of the beautiful "Song and Light" festival given last autumn in Central Park, when an audience of 60,000 persons had heard the Community Chorus and had taken part in the program; of other thousands that had crowded the big municipal pier in Chicago last summer in response to the Civic Music Association's invitation, "Let us come together and sing"; of the fact that we are no longer ashamed to love music, but are learning the truth of my neighbor's saying, "It's nice to sing with a lot of other folks."

For to-day the gulf is being bridged between the individual who does his devotions at the shrine of Bach and the one who asserts: "I don't know anything about music, but I do know what I like." And the change has taken place so quietly and rapidly that the devotee of musical exclusiveness and the man who "can't sing any tune but 'Yankee Doodle'" are equally unaware that to-day America is finding its national voice, entering upon the third stage of its musical history—the time when artistic things cease to be external, but are being made a part of the daily life of everyone.

We began with condemnation and suspicion; then slowly, very slowly, we grew to love and appreciate music as it was unfolded to us by the great artists, but we continued to regard it from afar off. Now we are learning that, as a people, we are much more musical than we believed, that "wherever there is a neighborhood there is cause for singing."

Learn to Create Beauty

The man who said "It's nice to sing with other folks" had grasped the fundamental truth of the great spiritual element that lies back of all true community music—the broad, co-operative quest for beauty, the possibility of making articulate something within the individual which cannot be expressed by words or acts. We are ceasing to delegate the

Cry for More Conductors to Guide America's Community Music—Municipal Support Urged—Astounding Sweep of Movement Over Land—Public Schools and Universities Aiding—Rochester's "No Voice Test" Idea Widely Popular—Baltimore Leads Country—Within Year Choruses Crowd Kansas—Nebraska Business Men Join with Musicians—Nation Now Prefers Musical "Doing" to "Listening"—How It All Began

making of music to the chosen few; instead, we are learning the joy of creating beauty, we no longer stand outside the walls gazing at it as something magical, something alien to our own lives.

"So long as music is outside the daily lives of the people, so long will its office be misunderstood," said the ones for whom the new vision began to unfold.

"What is the greatest difficulty you experience in inaugurating community singing?" is the question I have asked the leaders of musical thought in a dozen representative cities.

The answer of one might stand as the accumulated experience of all:

The Great Difficulty

"Our greatest difficulty," he wrote, "is in obtaining conductors, men and women of high, esthetic taste and training, who are dramatic, who are able to 'get it over the footlights,' who have broad, human sympathies, who are capable of translating all technicalities into the language of the people. Very few persons are capable of doing this work, so we find that only those go into it who are financially independent. The community singing conductor should be paid such a sum as will enable him to give himself, primarily, to community work. The expenses should be borne by the municipality."

"The second greatest difficulty lies in awakening the public to the necessity for art in daily life. When this is achieved, we will have not one but many community choruses, many community orchestras, and these will assist in making people's festivals an integral part in the life of every community."

The possibilities of arousing large groups of persons to an active instead of a passive part in musical life were grasped by Arthur Farwell in his early work in the New York Music School Settlement. To Mr. Farwell, as to other musical leaders whose lives are in close touch with large masses of people, came a realization of the need which existed for welding together the socially disorganized masses, fusing them into the unity of a common ideal through group-expression in song.

The Rochester Idea

And while this thought was manifesting itself in New York, a leader was at work in Rochester gathering together the factory workers, the singers, the people from every walk of life, inviting them, simply, to come together and sing. Harry Barnhart had no voice tests for his

chorus, there was no fee, no obligation was involved except to have a good time by joining in the singing and finding out what it was all about.

"Everyone loves to sing who can sing," said Barnhart, "and everyone can sing."

Under the stimulus of Mr. Barnhart's leadership Rochester took its place three years ago as the pioneer in this national movement, which is unifying differences of race, creed, language and tradition.

"This is what we have been groping for," said the leaders.

Then New York, Chicago, Baltimore, San Francisco, Los Angeles and hundreds of smaller cities began the experiment of calling their people together to sing. The results were astounding. It was learned that the desire for group-expression in song is inherent; that the American strain of ideality makes us even more peculiarly qualified to love and understand music than many of the so-called "musical" nations; that here was an equalizing force, one that could be used to promote better citizenship, more brotherhood, greater joy.

The Three Classes

Roughly grouped, the community music expression has fallen into three classes—music in which all the people of the community take part, as in patriotic gatherings, church services or concerts made up of familiar songs which all may sing; music which, although produced by paid artists, is, nevertheless, an expression of the will of the community as a whole, and music produced by gifted and highly trained members of the community for the pleasure of all.

The organization of community choruses throughout the country has in large measure followed the Rochester plan. There are no voice tests; concerts and festivals take place in the parks, the larger auditorium of the city or, as in the case of Chicago, on the municipal pier in summer.

Baltimore Shining Example

Baltimore leads the country in the manner in which its community music enterprises have been fostered by the municipality; street concerts are given throughout the summer months, with dance numbers interspersed by community singing. Under the auspices of the Baltimore county school board, people's music festivals were given last year throughout the suburban districts, and a big "community sing" was the feature of the farmers' "get together" day at Elko, Baltimore County.

"My most vivid impression of our first community sing is that of a group of little colored boys sitting on the curb a little apart from the rest, singing in clear, high head tones the chorus of 'Suwanee River,'" said Mrs. Henrietta

Baker Low, conductor of the Baltimore community choruses and consulting supervisor of Baltimore's school music. "The truest community 'sing' enlists the sympathies of all classes and conditions."

"My advice to conductors? Well, if you're thinking of beginning community singing in your town add ten men with good, strong voices in the band stand, scatter some good singers through the crowd, and your work will be aided mightily."

"Music festivals by the people are good business propositions," is Mrs. Low's summing up. "They make people more alert, they unfold new vistas of the larger joys of life. The term, 'community music,' should always stand for community or group expression rather than community or group listening."

Last year the University of Kansas asked Arthur Nevin to head its extension work in community music. The State was to be his class room, and his students any community asking for help. Kansas has the devotion of its pioneers to everything that makes for human well-being and happiness, and after Professor Nevin spoke before the annual meeting of the Kansas League of Municipalities the business men went home with a new civic gospel.

Kansas Well Organized

One year's achievement in Kansas shows choruses organized in towns that include from two hundred to twenty thousand population. Colony, a village of six hundred persons, was the first to call for Professor Nevin's help in starting a chorus; then followed Lawrence, Parsons, Topeka, Hutchinson, Galena, Oswego, Independence, Junction City, Emporia, Wichita, Pratt and Chanute. This year Mr. Nevin has agreed to organize choruses in forty Kansas villages and cities.

Work in organizing community choruses in North Carolina has been started this season by Dora Lee Vane, under Mr. Nevin's supervision. Carl Venth is at the head of similar work in Fort Worth, Tex. In Tulsa, Okla., work in community music has begun at Henry Kendall College, under the leadership of John Knowles Weaver.

In the Northwest, Peter Dykema of Wisconsin University has spread the gospel of community music throughout Wisconsin, Illinois and Iowa.

In Lincoln, Neb., business men and musicians have united in the Lincoln Community Singing Society, that is giving a concert in the city auditorium twice a month during the winter. In Madison County, Neb., a large and well trained community chorus supplies the music for all large gatherings.

[Continued on page 10]

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Awakening the Voice of a Nation

[Continued from page 9]

Under the auspices of the Atlanta Musical Festival Association of Atlanta, Ga., a community chorus has been organized this year, the movement being under the leadership of Mrs. William Lawson Peel. Memphis, Tenn., is doing its organizing work through the social centers in the schools. Denver, Col., has formed a children's chorus of four thousand voices, and this encouragement of children's community choruses is a distinct feature of musical work in the cities of Minneapolis and St. Paul, Minn. A municipal chorus made its debut this year at the community tree celebration at Butte, Mont., and at most of the community tree celebrations there was community singing, either by a chorus or by the people at large.

Progress on Coast

The mild climate of the Pacific Coast region, that permits outdoor gatherings at all seasons of the year, has been a factor in the rapid development of community singing in San Francisco, Los Angeles, Seattle, Spokane, Portland and Tacoma.

The University of Illinois at Urbana, Ill., had the honor last summer of entertaining the first conference on record which was devoted exclusively to the consideration of community music. The General Federation of Women's Clubs recognized the new movement by the creation of a department of municipal music, under the leadership of Mrs. Robert Fox MacArthur of Tulsa, Okla.

The National Woman's Council, which numbers seven million women in its membership, has established a community music department, with a committee in charge composed of Arthur Nevin of Kansas University, Peter Dykema of Wisconsin University, Frank Damrosch of New York and Dean J. Lawrence Erb of the University of Illinois.

The question of what songs to use has been an important one. It has been learned that much of the people's singing should be unison singing, that part songs should not be so elaborate as to render

spontaneous singing difficult. If a beautiful voice sings the verse, the audience—merely through the power of suggestion—will sing the chorus with the same fine quality of tone and interpretation.

At the meeting of the national conference of music supervisors, held in Rochester in 1913, a group of "eighteen songs for community singing" was selected, and the supervisors obligated themselves to make them known. Three important songs, written especially for community singing, have been published this year, Arthur Farwell's "March! March!" and "Joy, Brothers, Joy," and Augusta E. Stetson's "Our America." In San Francisco a specially appointed committee drew up a list of songs which has been adopted very largely throughout the Western States.

NEW RECITAL HONORS FOR DOROTHY BERLINER

Grace and Poetry in Pianist's Latest New York Performance—A Program Wisely Chosen

DOROTHY BERLINER, piano recital, Aeolian Hall, Jan. 4. The program:

Prelude, Chorale and Fugue, César Franck; "Papillons," Schumann; Rondo in G, Op. 57, No. 2, Beethoven; "Claire de Lune," Gabriel Fauré; "Ondine," Maurice Ravel; Sarabande (Arranged by Godowsky), Jean Philippe Rameau; Gigue (Arranged by Godowsky), Jean Baptiste Lully; Prelude, F Major, Chopin; Berceuse, Chopin; Etude, A Minor, Chopin.

In her recital last year Miss Berliner showed traces of considerable talent and proved that she takes her work seriously. On this occasion she advanced to a higher plane in her art, playing with greater versatility and infinitely more confidence.

Her program, wisely chosen, was well within her powers. The most pretentious number was the opening one, the Franck Prelude, Chorale and Fugue, which has graced the programs of several pianists this season. This she played with fine tone, carefully built climaxes and splendid feeling for the details of the work. The more rugged, majestic possibilities of pianism she has not yet

Undoubtedly, "Nearer, My God, to Thee," has led the list when any conductor of community music has compiled the favorite songs of his people. Among American songs the favorites seem to be "Old Black Joe," "Suwanee River," "Long, Long Ago" and "Old Kentucky Home." From Ireland the leaders of community singing have borrowed "Let Erin Remember" and "Kathleen Mavourneen," while the Welsh contribution has been "All Through the Night." Russia has given the "Volga Boat Song." From Germany the Schubert "Serenade" and Abt's "When the Swallows Homeward Fly" have been borrowed. We have delighted in Italy's contribution of "Santa Lucia" and taken "O ma Tendre Musette" from the beautiful songs of France.

found, but these will come with the years.

In Ravel's "Ondine" there was a plentitude of grace and poetry, and there was classic simplicity in the seventeenth century numbers arranged by Godowsky. Schumann's "Papillons" she played charmingly and the Chopin numbers closed an enjoyable recital.

A large audience found much to admire in Miss Berliner's playing and welcomed her most enthusiastically.

H. B.

RECITAL OF KROEGER'S MUSIC

Program of His Works Given in Studio of Mme. Buckhout

Ernest R. Kroeger of St. Louis was the composer to open this season's series of musicales of works by native composers at the studio of Mme. Buckhout, in Central Park West, on Dec. 30. The rooms were completely filled, and in the audience were ten composers who have written songs especially for Mme. Buckhout.

Mr. Kroeger played his Prelude from Op. 41, "Vision," Mazurka-Serenade, "Arion," Romanze, "Egeria," "Indian Lament," and "Dance of the Elves," which won him great applause. Mme. Buckhout scored in two groups of his songs, among them "I Am the Wind," which is dedicated to her, and "Pierrot," which was redemanded. Ada Allen Chadwick, a gifted young violinist of Springfield, Mass., performed the Kroeger Sonata in F Sharp Minor with the composer and did so in an eminently artistic manner. Gwilym Miles lent his fine bass voice to a group of three excellent songs, including "Bend Low, O Dusky Night" and "Song of the Norseman."

Bertha Cushing Child to Sing at White House

BOSTON, MASS., Dec. 28.—At the invitation of Margaret Woodrow Wilson, Bertha Cushing Child, the contralto of this city, will sing a program of songs by French, Russian and American composers, and a Russo-Jewish song at the White House, on Jan. 9. Henry Gideon will play her accompaniments. She will be the guest of Justice and Mrs. William Hitz during her stay in Washington. Mrs. Child is well known in Boston, where, by her teaching, her solo and church work, she has built up an enviable reputation. This will be, however, Washington's first opportunity to hear the work of this admirable New England singer.

Henry Phoenix and Henry Palmer in Violin-Piano Recital

Henry Phoenix, violinist, and Henry Palmer, pianist, appeared in a concert at the Hotel Netherland, New York, on the evening of Dec. 19. In de Beriot's Seventh Concerto, shorter pieces by d'Ambrosio, Bohm, Cui, Schubert-Wilhelmj, Kreisler and Vieuxtemps, Mr. Phoenix won warm favor, displaying a good tone, worthy intonation and considerable technical equipment. He was heartily applauded. Mr. Palmer was heard to advantage in compositions by Rachmaninoff and Tchaikowsky, besides being accompanist for Mr. Phoenix.

Marcella Craft appeared with the Cincinnati Symphony Orchestra in the recent Dayton concerts. So great was her success that she was at once re-engaged for a regular pair of symphony concerts in Cincinnati on Jan. 19 and 20.

Harold D. Smith lectured in Pittsburgh before the music section of the Academy of Science and Art on "Stepping Stones to Modern Music."

Richard Aldrich's

Opinion of

Mme.

Matzenauer

Prima Donna

Metropolitan Opera Company

The following sentence by the authoritative N. Y. critic appeared in The Times of Nov. 24th, after Mme. Matzenauer's recital at Carnegie Hall:

"WHAT WAS ENJOYED MOST IN MME. MATZENAUER'S SINGING WAS THE PURELY SENSUOUS BEAUTY OF HER VOICE, ITS RICHNESS OF QUALITY, ITS LUSCIOUSNESS AND EVENNESS, ITS SHEER WEIGHT AND POWER, AS WELL AS HER SMOOTH AND EFFORTLESS DELIVERY."

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ECHOES OF MUSIC ABROAD

Safonoff Reviews Development of Russian Opera in London Concert—Richard Strauss Explains Changes He Has Made in "Ariadne auf Naxos"—Model Song Program Given by Blanche Marchesi in London—Melba Warns Her Students Against "the Most Soul-Destroying Thing in Art"—Oldest English Opera Company Continues on Its Successful Way Despite War-Time Conditions—Joseph Holbrooke Pays His Respects to Concert-Artists as Program-Makers

WITH the bâtonless knight of the bâton, Wassily Safonoff, conducting, a résumé of the progress of Russian opera was provided at a recent London concert given entirely, in so far as the soloists were concerned, by Russian singers. The most impressive feature of its program was undoubtedly the two scenes given from Rimsky-Korsakoff's "Sadko," which engendered a desire on the part of the public to hear the complete opera. In its chronological arrangement the program began with an excerpt from the "Russlan and Ludmilla" of Glinka, the father of modern Russian opera, and passed through Tchaikowsky's "Pique-Dame" and Rimsky-Korsakoff's "Sadko," W. Borodine's "Prince Igor." In Mme. Rosovskaya, Mme. Kastelianski and Mme. Lonskaya London discovered three new women singers of gifts as formidable as their names.

TOO cumbersome in its original form to be within the resources of many opera houses, "Ariadne auf Naxos" is now undergoing a process of revision at the hands of Richard Strauss, its composer, to the end that it may be more generally accessible. Only a few institutions have made any attempt to produce this music-drama-interlude, which, as first written, was incomplete without having Molière's "Le Bourgeois Gentilhomme" played as a framework for it.

Wherein the revision consists has recently been explained by Strauss himself. This is what he says: "The Molière comedy has been entirely eliminated, and the erstwhile interlude in dialogue form, which represented the transition from the comedy to the opera, I have set to music and elaborated considerably. This interlude, which Hugo von Hofmannsthal has also subjected to a literary revision, is intended to represent the tragedy and tragi-comedy of the youthful composer dependent on a Maecenas, singers and lackeys, similar to the youthful Mozart in the beginning of his glorious career.

"And so the young composer has become the leading figure, vocally as well as dramatically, for the creation of which my friend and colleague, Leo Blech, is to be essentially credited. It was acting upon his advice that I composed the female voice for this youth.

"The rôle of the ballet-master has also been rearranged and elaborated and is written for a tenor. Furthermore, I have tried a new experiment, transforming the secco-recitatives into smaller musical numbers. The finale has also been altered, the humorous satirical epilogue being eliminated, so that the opera is concluded with the duet between *Ariadne* and *Bacchus*."

The re-created "Ariadne" may appeal to Mr. Gatti as a promising possibility when choosing next season's débutante for the Metropolitan.

BLANCHE MARCHESI, defying the Melba monopoly, put Tosti's "Good-bye" at the end of her recital program in London the other day, "in memory of a much-loved composer." Otherwise her program was one to be commended to the attention of many of her colleagues for its subject matter of uncommon interest.

In her opening group of Modern Songs she had a charming Serenade by Gabriel Pierné, a little gem entitled "Dors, mon petit amour," by Grovlez, and Bruneau's "Les pieds nus," as well as songs by Saint-Saëns and Fauré. Then followed a group of Old English Songs with an Old Dorset "Lady Maisey," an "O Death" ascribed to Anne Boleyn, an anonymous "Lye Still" and "Have You Seen but a Whyte Lillie Grow?" which Paul Dufault used as an encore song in Australia.

An Impressionist Group, given third place, had Lie's "Soft-Footed Snow," which Mathilde Marchesi's daughter has made peculiarly her own; Moret's "La Lettre" and "Le Ciel est transi," and

songs by Debussy and Reynaldo Hahn; while another group of Modern Songs, as distinguished from the Impressionists, with which the soprano symmetrically rounded out her program, contained four

them what it is in my power to give?"

There are now one hundred pupils receiving a thorough training under her direction at the Melbourne school. Of these there are at least four girls for



Marguerite Mérentié of the Opéra Comique, Paris

Mlle. Mérentié recently filled with striking success the rôle of *Flora Tosca* in Puccini's opera at the Opéra Comique

Tuscan Stornelli arranged by the American Blair Fairchild and songs by Wolf-Ferrari, Cyril Scott, Liza Lehmann and Landon Ronald.

ON the eve of leaving Australia for Honolulu for the rest the doctors prescribed for her, Nellie Melba talked freely and enthusiastically of her pedagogical work in Melbourne. It is doubtless largely due to her active and whole-hearted devotion to her new-found duties as a teacher that the great soprano has found it necessary to interrupt her work for a couple of months, but she seems to have derived marked satisfaction from her experiment.

Two mornings a week she has had to leave her Coombs Cottage at Lilydale at 7 o'clock in order to reach the Albert Street Conservatorium in Melbourne by 9 to spend the entire day there teaching. When asked one day if she didn't find such long hours of teaching a tax on her throat and on her mental and physical energy she admitted that it was a little tiring and a strain on her voice. "But what of that?" she asked. "Those girls are so eager to learn, and some of them have such beautiful voices, why shouldn't I do something to help them and give

whom Mme. Melba predicts "big careers" in the near future. One of them bears the name of Stella Power, and her fellow-students generously call her the Little Melba. "I won't speak of her voice," says the Big Melba; "just wait and see."

All the teaching is done in classes, by which means each student benefits by the mistakes of the others. The greatest stress is laid upon diction, "without which the value of a song or aria is lost," and especially English diction, though French and Italian also receive due attention, for Melba "wants people to distinctly understand," according to the *Sydney Sun*, "that the observance of scholarly diction counts almost above everything else in the course of instruction at the Albert Street Conservatorium."

"While the voice is being formed and perfected the bodies of the students are not neglected. All have instruction in physical culture, and they are taught how to make their bodies supple and graceful, and to dance beautifully and well. They are also taught how to make the best of their personal appearance, how to dress tastefully, how to carry their dresses, and how to do their hair effectively. And lastly, they are taught how to turn to the beautiful in art and

life, how to see beauty, and how to preserve freshness and serenity of mind."

But what a Utopian music school this must be! On her own showing the great Australian is trying to precipitate the millennium. What else can this mean?

"There is no place in the Conservatorium Singing School for jealousy. From the very first each student has it impressed on her not to run other people down. She is told that the belittling of other artists is a grievous fault, and one which will not for a moment be permitted in the school. She is advised not to be jealous, nor to seek for occasions of jealousy, because it is explained to her that jealousy is the most soul-destroying thing in art, a horror to be avoided and to be fought against with all the power of body and intellect. Further, she is earnestly asked to help others, and always to try to be of service to her sisters in art.

"I am quite determined to get that atmosphere around me, and if there should be any evidences of disloyalty—which I am thankful to say there have not been to the present—to the Conservatorium, its professors, students and methods on the part of any pupil, such pupil will be immediately expelled."

And then at the expense of her fellow-countrymen Melba pays a compliment to Americans, but whether it is deserved or not can only be determined by the individual American musician according to the way his conscience reacts to it.

"I cannot help feeling grieved," she was frank to say, "at an attitude that is apparent in Australians toward their own artists and toward others whose talents have raised them to positions in various walks of life. This is quite extraordinary, and I can't for the life of me understand it. You dare not say a word in America against American artists, and such a thing as belittling their own does not exist among the people there (*sic!*). As far as I am personally concerned I have made up my mind to stamp that spirit out in the students at the Conservatorium."

PIANISTS, fiddlers, singers "and other mechanical people" are identical with a flock of sheep, says the complimentary Joseph Holbrooke, in that they all follow one another in their programs. In *Musical Opinion* he offers this recipe for two recital programs:

Debussy: Selection.

C. Scott: Two works.

Rachmaninoff: Moment Musical (any two); not the Prelude.

Scriabine: Etudes (any four); Preludes (any five). Sonata One, Two or Three.

Stanford: Toccata.

Bantock: Pieces.

Dale, Austin, Coleridge Taylor, or Holbrooke to add.

"This is the program I'm giving myself in the northern towns this season," Mr. Holbrooke explains; and he defiantly asks, "What is wrong with it?"

DESPITE the abnormal conditions of wartime the Carl Rosa Company, oldest of all English opera companies, has stuck to its un-warlike guns and made a success of its campaign in the English provinces again this season—thus far, in any case.

The first tour came to an end a fortnight before Christmas, and during it the weekly receipts averaged more than \$5,000. A new tour, to precede a probable season in London, was begun the day after Christmas. With a wartime scale of salaries obtaining, and with the policy of giving new singers a chance still in effect, it has been possible to keep a balance on the right side of the books.

One of the principal sopranos of the company this year is the Australian Beatrice Miranda, sister of the Lalla of that name who figured in an Oscar Hammerstein "educational season" that belongs to New York's opera history. Arthur Winckworth is the new artistic director of this company which has played so vital a part as an educational factor in opera in the British Isles.

IT was Edmund Burke, the baritone, now Captain Edmund Burke, who had the "military direction" of the recent visit of the Canadian Massed Bands of 250 players to Paris. Last summer it was discovered that this singer, who toured this country with Melba and Kubelik, had turned his back on the concert world for the time being and was in

[Continued on page 12]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

military training at Shorncliffe. He has not yet been sent to the front.

Under the baton of the Anglo-Belgian conductor Eugene Goossens, the younger, the Canadian bands that have been stationed with their regiments in England played to an audience of 6000 at the Trocadéro the Sunday afternoon they were in Paris, and another large audi-

ence filled the Opéra for their evening concert.

IN his book on Bizet and his compositions Richard Northcott states that, while he does not know what the original amount paid for the performing rights of "Carmen" for England was, Augustus Harris eventually acquired them for \$7,500 and cleared the tidy little sum of \$150,000 as a result. J. L. H.

SONGS OF THE GHETTO IN A GIDEON LECTURE

Columbia University Audience Hears a
Notably Interesting Exposition of Them

Henry and Constance Gideon gave a recital of "Songs of the Ghetto" at Columbia University on Wednesday afternoon of last week. Lecture-recitals are generally unmitigated bores, but Mr. Gideon's presentation of his subject is so lucid, so free from academic data, and so thoroughly entertaining, while Mrs. Gideon is so charming a singer and so delightful an artist that the function proved to be engrossing throughout. Mr. Gideon disclaims any highly developed technical knowledge of the subject of these folk-songs, yet his exposition of their character, content and evolution is

far more vivid than most theoretical dissertations.

For the greater part these songs are adaptations of Russian folk melodies by the Jews of the Russian pale. They have undergone alterations, Mr. Gideon related, to suit them to the character and temperament of the singers—changes of interval, elimination of dramatic elements, addition of Oriental turns. Contrary to accepted notions these songs are by no means always sad. Many are quite the contrary, even if not cast in the modern major mode.

The numbers given by Mrs. Gideon (assisted at the piano and occasionally in the singing of a duet by her husband) included children's songs, love songs, wedding songs, soldier songs and comic songs of several kinds. Many of them have "cumulative" verse repetitions, much like the English folk-songs. Among those sung by Mrs. Gideon were several of haunting beauty. H. F. P.

"GREATEST KNOWN TONIC"

A Chicago Concern Pays Epigrammatic
Tributes to Music

CHICAGO, Jan. 8.—The American Steel and Wire Company, a staunch supporter of all things musical, has distributed thousands of artistic cards bearing mottoes in praise of music. Some of them are as follows:

"Music is the common language of all nations and tribes. The man who knows how to play knows how to reach the heart of anybody in any country, climate or condition."

"Music is the greatest tonic known. It soothes, strengthens, rests, revives. One who can play has a sure preventive of the blues. It pays to know how, more than any other accomplishment. It is the key to happiness."

"Buy your daughter a piano. Without this accomplishment she is a wall-flower through life. It is as necessary to her as reading, writing and arithmetic."

"Buy your boy a piano. It will insure his popularity through life. A man who can play is always popular and it leads him into ways of advancement as nothing else can."

Criterion Quartet in Jersey City New
Year's Eve Service

The feature of the "New Year's Eve Musical Service" at the First Congregational Church in Jersey City, N. J., was the appearance of the Criterion Male Quartet of New York. The police had to handle the crowd that tried to force its way into the building. At midnight the Rev. Dr. Everett, pastor of the church, offered prayer, while the quartet chanted the Mason arrangement of the Lord's Prayer. "Holy Night, Silent Night" had to be repeated and there were calls from the audience for some of the "Billy" Sunday hymns, which the quartet sang last summer at Ocean Grove with such success. John Young sang a new Christmas song by William Stickles; George Reardon, songs by Homer, Buck and Gounod; Mr. Rench, Adam's "Cantique de Noël," and Mr. Chalmers songs by Neidlinger and Corner. In their quartets by Buck, Praetorius, Van de Water, Dvorak-Spross and Sullivan the four singers scored heavily. They are re-engaged to appear at this church the afternoon of March 27.



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REINHOLD WARLICH

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PRESS COMMENTS:

NEW YORK EVENING MAIL

People who came to Aeolian Hall yesterday afternoon to hear Fritz Kreisler play piano accompaniments for a singer remained to hear a remarkable program of songs most artistically interpreted by Reinhold Warlich. Yesterday his singing was as straightforward and sincere as his newly abbreviated name.

It has been said that Mr. Warlich could at any time present an entire program of good songs that no one else had ever heard before. Certainly he has proved himself a prodigious scholar in his chosen field. Yesterday he not only made good the general estimate of his scholarship, but added a genuine surprise in the beauty and adaptability of his baritone voice.

He gave his hearers a lesson also in the art of enunciation, particularly of the English language. In fact, his English and Scotch songs were among his most successful numbers. In the latter he produced a characteristic Scotch effect by giving tone to all possible consonants as well as vowels, and exaggerating the roll of his r's, very much as Harry Lauder does it.

There were three of these songs, all arranged by Mr. Kreisler, and "The Piper o' Dundee" showed a particularly clever piano accompaniment. It was repeated as an encore to the entire group.

In the French section there was a fine old "Invocation a l'Amour," with a close very reminiscent of that of the Austrian national hymn. "Un Reve," by Raoul Laparra, had to be repeated, and another song by the same composer, in minuet form, also made a good impression.

The gems of the concert, however, were the final Russian songs, especially three by Moussorgsky, in which the overwhelming genius of that individual musician was clearly demonstrated. The Christmas spirit was supplied by the Cornelius cycle of "Weihnachtslieder," and the program opened with Schumann's "Talisman."

NEW YORK HERALD

Under favorable auspices Reinhold Warlich, Russian baritone, made his first appearance here yesterday afternoon in a song recital at Aeolian Hall, for his piano accompanist was none other than Fritz Kreisler, master of the violin. With such an inspiration the Russian did his best, and there was much in his singing to admire. The mysterious atmosphere of three Moussorgsky songs, "Pirouchka," "The Village Fool in Love" and "Topak," was brought out with remarkable clearness, and he sang other Russian works of Gretchaninov and Arensky decidedly better than they usually are done.

There is a finish and refinement in Mr. Warlich's use of his voice. He sang three Debussy songs and other French compositions with fine effect and aroused hearty applause with a group of old English and Scotch songs, some of which were arranged by Mr. Kreisler.

NEW YORK TIMES

The singer is known to New York as an intelligent and accomplished musician, with an unusual knowledge of song literature. This was manifested by his program, which contained interesting and unfamiliar matter; especially Cornelius's set of Christmas songs and a group of Russian songs, which Mr.

Warlich sang in the original tongue. Mr. Warlich's intelligent style, excellent diction, and artistic sincerity gave pleasure.

NEW YORK TRIBUNE

Fritz Kreisler appeared in a new role yesterday afternoon—that of piano accompanist at a song recital. Needless to say he performed his part sympathetically and in the manner that might be expected from a musician of his calibre. The recital was given by Reinhold Warlich, who has often been heard before in New York and who is an artist of tried and proved abilities. He sang throughout with intelligence and taste. A special word should be said for his song by Raoul Laparra, "Un Reve," which possessed real beauty and was given most effectively by Mr. Warlich.

NEW YORK EVENING TELEGRAM

Mr. Warlich is a singer of great distinction and charm, and his widely varied program, so admirably presented, won hearty tributes from his listeners.

PHILADELPHIA PUBLIC LEDGER

Those who were present do not need to be told that the concert was one of the best of recent memory, and those who did not come should make haste to repair the omission if the opportunity recurs. There are many better voices that do not give half the pleasure Mr. Warlich is able to give. He is not a perfect singer in the technical sense, but he is an artist of quick and communicative intelligence, of sincerity of purpose, of vision and horizon wider than four walls.

PHILADELPHIA PRESS

With the first number, however, this feeling of curiosity was entirely changed, for the audience came to realize that they were hearing an unusual baritone voice, combined with a young singer of considerably above the average in artistic attainments and with a winning personality. Reinhold Warlich no doubt felt highly the honor of having Mr. Kreisler as his accompanist, but the singer is able to fully stand alone as an artist whose work is to be compared in every way with any concert singer at present before the public. In a long program Mr. Warlich pleased in every number.

PHILADELPHIA EVENING BULLETIN

Mr. Warlich has a voice of considerable power, warm and rich in its sonorous fullness and used with such facile skill and so much of insight and of sympathetic expressiveness that his singing has rare artistic value.

PHILADELPHIA RECORD

Those who missed hearing Reinhold Warlich's song recital in Witherspoon Hall yesterday afternoon neglected an opportunity of listening to one of the most artistic singers before the public.

CHICAGO DAILY NEWS

Mr. Warlich proved to be an artist of admirable qualities, in many ways resembling Reinhold Werrenrath. His voice is a robust and vibrant baritone, naturally adapted to the German lieder he chose to sing. He employs it in scholarly fashion and made a specially good effect in Mr. Kreisler's arrangements of three Scotch ballads.

Personal Address: Hotel Wellington, 7th Avenue and 56th Street, New York

SPIRITED PLAYING BY EVELYN STARR

Violinist Exhibits Vigor and Artistic Understanding in Her New York Recital

EVELYN STARR, violin recital, Aeolian Hall, Jan. 3. Accompanist, Richard Epstein. The program:

Chaconne, Vitali; Concerto in D Major, Mozart; "Serenade Melancolique," Tschai-kowsky; Humoresk and Vaggsang, Tor Aulin; Habanera, Sarasate.

A rainy afternoon, closely following holiday week, could not dampen the spirits of Evelyn Starr, the young Canadian violinist, nor cloud the enthusiasm of the many admirers who attended her recital. With tremendous tone and masculine vigor, she played the opening pages of the fine old Vitali Chaconne and maintained the same degree of ardor in her work through the fiery Sarasate Habanera, which closed her program.

There was a rugged grandeur in the Vitali number that Miss Starr played in perfect accord with its spirit. The three cadenzas in the Mozart Concerto were marvels of difficult and dazzling technique, and the whole work was gracefully and naively performed.

The violinist was called upon to repeat several of the numbers in her last group, the Tor Aulin Humoresk and the Tschai-kowsky "Serenade Melancolique" finding especial favor. As an encore she played a Wieniawski number.

Richard Epstein, the noted accompanist, was a valuable assistant. H. B.

Spartanburg Has Its First Community Singing

SPARTANBURG, S. C., Jan. 2.—This city held its first community singing on Christmas Eve, around a forty-foot Christmas tree in the public square. Christmas carols were sung, two of the numbers, "Silent Night, Holy Night" and "The First Noel" being by a chorus of children of the city schools, trained by Leonora Neville Long, and, in her absence, directed by Amelia Becker. A striking feature was the bugle call at six o'clock, first to the East, where shone the Star of the Nativity, then West, North and South, which announced the beginning of the service. The idea was developed and carried out by a committee from the Woman's Music Club, co-operating with all the churches of the city. J. R. D. J.

Organist Honored at Special Musical Service at Roxbury Church

BOSTON, MASS., Jan. 4.—A special musical service was given in honor of Frederick Z. Shackley on Dec. 12 to mark his twenty years of service as organist and choirmaster of the Church of the Ascension, Roxbury, Mass. The program was made up of the compositions of Mr. Shackley. A choir of fifty mixed voices was assisted by Eva M. Robinson and Mrs. Evelyn Blair Kinsman, sopranos; Bertha Barnes, alto; N. A. Arnold, tenor; A. F. Denghausen, baritone, and Mrs. Eleanor F. Chamberlain. The Rev. William L. Clark presented a gift of the people of the parish to the organist.

Sibyl Conklin, contralto, left New York on Jan. 4 for Japan, where she is to be married to Lieut. Kingsley Gordon, attaché of the British Embassy in Tokio. Miss Conklin sang three years ago at Covent Garden, London, where she met Lieutenant Gordon.

Noted Opera Singers in Home Surroundings



Not Even the Domestic Environs of Prominent Operatic Artists Are Secure from the All-Seeing Camera's Eye. The Photographer Has Snapped Four Well-Known Singers in Their Homes and Gained Intimate Views of (No. 1) Claudia Muzio, the New Metropolitan Opera Soprano (© Bain News Service); (No. 2) Marcella Craft, the Soprano; (No. 3) Marie Sundelius, Metropolitan Soprano (© Bain News Service) and (No. 4) Maude Fay, Soprano, also of the Metropolitan Forces (© Bain News Service)

Greta Torpadie Sings in "The Impresario" at The Bohemians

On Thursday, Dec. 28, at the tenth anniversary of "The Bohemians," Greta Torpadie sang one of the two leading soprano rôles in Mozart's "The Impresario." Miss Torpadie was the only singer who was not in the cast when the opera was first given in New York. She

sang the rôle formerly taken by Mabel Garrison, who was singing at the Metropolitan on that night.

Gerald Reynolds Chosen Director of the University Heights Chorus

Owing to the pressure of his concert work, Reinald Werrenrath, the director and founder of the University Heights

Choral Society, New York, has been unable to resume the directorship, and he will be succeeded by Gerald Reynolds, whose previous activities in the city have been both as organist and soloist in choirs. At present he directs the choirs and is organist of the Fordham M. E. and the Fordham Manor churches. He is also in charge of the music at the Evander Childs High School.

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"Howard Wells is an intelligent and artistic musician of sterling ability."
—Dr. Leopold Schmidt in the Berliner Tageblatt.

GALLI CURCI

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1451 BROADWAY, NEW YORK

Mme. Johanna Gadski

WITH THE BOSTON SYMPHONY ORCHESTRA

OCTOBER 27th, 1916

BOSTON DAILY ADVERTISER.

Mme. Gadski Effective in Wagner Numbers. Dr. Muck, Orchestra and Soloist Fairly Surpassed Themselves, says Prof. Elson.

By Louis C. Elson.

Of course the long line of people waiting for "rush seats" was not attracted by these two compositions, but by the solo singer. We wish that solo singing could be abolished at the concerts, but if we must have the operatic element brought in it can never be better done than by such a singer as Mme. Gadski, and by such selections as she always gives. Her first number was, however, unusual.

We have never heard Isolde's story of how her acquaintance with Tristan began given upon the concert stage before. There is no reason why it should not be, for it has scarcely any stage action when given in the opera. And Mme. Gadski was in superb voice and is always a great artist.

Her two numbers were possibly the best Wagnerian singing that has ever been heard in Symphony Hall. And the orchestral support was perfection itself. Altogether then this was a memorable concert in which Dr. Muck, the orchestra, and Mme. Gadski fairly surpassed themselves.

THE BOSTON GLOBE.

Mme. Gadski Soloist in Two Excerpts from "Tristan and Isolde."

Mme. Gadski sang two excerpts from "Tristan"; the first, Isolde's narrative to Brangaena in Act I, the second was the Love's death following a performance of the prelude to the opera.

Mme. Gadski interpreted in a dramatic manner. There was regal scorn at the end of the first. The final scene touched a spiritual exaltation. No singer could be indifferent to inspiration of such an orchestral performance. The prelude was played in a manner more brilliant than impassioned. Mme. Gadski was warmly applauded.

THE BOSTON HERALD.

Gadski Soloist at Symphony's Third Concert. Sings Selections from Tristan and Isolde.

By Philip Hale

Mme. Gadski was heard at these concerts last in 1905. During the 11 years she has gained in variety of expression, in tonal accu-

racy and in the art of tonal coloring. Yesterday she was vocally well disposed. Her performance on the whole was excellent. Only now and then did she indulge in the explosiveness so dear to the great majority of German singers that have visited us or been heard in German opera houses. Only now and then did she sing consonants instead of vowels. At a Symphony concert we prefer to hear Isolde's final scene played as an orchestral transcription, no matter how competent and emotional the singer may be who is chosen to impersonate the heroine in orthodox concert dress.

CHRISTIAN SCIENCE MONITOR

Soprano Heard with Orchestra in Wagner Pieces.

The excerpt from Act I of "Tristan," with the soprano singing the music of Isolde, was a novelty at the concerts, and a welcome one. Mme. Gadski was in her noblest mood and she met the conductor half way in his desire to give the Wagnerian song large outline and high coloring. Her voice exchanged with the orchestra gold for gold and held its gleam against all the brightness that violins, trumpets and everything else could shed. This was an example of veritable symphonic singing. The concerts, under solo dispensation of such a sort are not brought down to a level below that on which unmixed orchestral music stands. They are simply carried in a new direction on that level. If all the visitors who appear during the present season, when the solo schedule is almost doubled, enter into the director's idea like the assisting artist of Friday afternoon, the concerts cannot fail to be more enjoyable than heretofore and artistically more influential as well.

BOSTON POST.

Gadski at Best with Symphony.

By Olin Downes

Mme. Johanna Gadski was the soloist at the concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, yesterday afternoon, in Symphony Hall. She sang Isolde's narrative from Act I of Wagner's "Tristan and Isolde," and, following the orchestral performance of the prelude to that opera, the "Liebestod," which concludes the work.

The greatest music on the program was without a doubt the music from "Tristan." Familiar as they are the Prelude and the "Love-death," under the inspired baton of Dr. Muck and Mme. Gadski's singing, seemed never more amazing.

The incomparable beauty and poignancy of

the ideas, the wonder of each voice in the harmony and of each instrument in the orchestra, the utter magic of the orchestration—these things, thanks in part to Dr. Muck and Mme. Gadski, were realized again, so deeply as to make futile any effort to communicate the result.



—Photo © Aimé Dupont

BOSTON EVENING TRANSCRIPT.

Dr. Muck and Mme. Gadski in Eloquent Performance of Two Fragments of Tristan.

By H. T. Parker.

Within long memory, Mme. Gadski has not sung in Boston with such magnificence of tone, with such unflagging and adroit opulence of voice, with such keen sense of long sweeps and momentary emphases of her music, with such intensity of color in her song, with such play of the release and characterization of emotion.

Nor did Mme. Gadski in Isolde's song fall hardly a whit below the magnificence of voice and the intensities of absorbed and transmitted emotion that had enriched her singing of the narrative. Like Dr. Muck, she did not forget the music, and the fullest glory, perhaps, of their two-fold version of this scene of transfiguration was their regard for it as sustained and mounting song, upspringing upon itself the melodic height above melodic height, out-poured from itself in ever-widening flood. After all, there can be a "Tristan" of the concert hall.

Management:

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STEINWAY PIANO USED

BOISE HAS FIRST COMMUNITY "SING"

Event to Be Fixture—Orchestra Reorganized—Choristers as "Messiah" Soloists

BOISE, IDAHO, Dec. 30.—On the evening of Dec. 24 Boise celebrated her first community Christmas tree "sing," when the choirs from the different churches gathered around the huge tree in Columbus Park and sang carols, before one of the largest crowds ever gathered in the park. Everyone was invited to sing and the response was instant. One outstanding feature was the singing of the full-vested St. Michael's Choir (Episcopal), under their organist and director, Eugene A. Farner. It is hoped to have a community "sing" next year with at least a thousand voices.

On Sunday afternoon, Dec. 17, the newly reorganized Boise Symphony Orchestra gave its first concert of the season and created a favorable impression. The new conductor is Albert J. Tompkins, violinist, of this city, with Eugene A. Farner as concertmaster. Mr. Tompkins has seen fit to eliminate many of the former players and has created a smaller but better orchestra. The able soloists were Mrs. Brown, a newcomer to Boise, and Robert Ballot, violinist, of this city.

On the following Sunday the Choral Society gave the "Messiah" before a packed house, the chorus did fine work for the most part and was ably assisted by members of the Symphony Orchestra. The directors of the organization did not see fit to bring outside soloists, nor did they assign the parts to professionals in Boise, except the soprano, Miss Woodruff. The other parts were given to Miss Mayfield, contralto; Ira Schaffner, tenor, and L. W. Ensign, basso. Ward French conducted. O. C. J.

Basil Ruysdael Sued for \$40,000, Even After Settlement

Basil Ruysdael, basso of the Metropolitan Opera Company, is defending two suits for \$40,000 for the death of Mrs. Charles Lawrence and the injury to her husband, which occurred in March, 1915, when Mr. and Mrs. Lawrence were struck by the singer's car, which he was driving himself. Mr. Ruysdael settled the claims at the time for \$3,500, but Mr. Lawrence now claims that the settlement was entirely inadequate and that he consented to it while he was in the hospital despairing of his life. Mr. Ruysdael's attorney opposed the trial of the case before it came up regularly, but Justice Greenbaum denied the application.

Eleanor Spencer to Play Prof. Roentgen's Arrangements of Dutch Songs

Eleanor Spencer, the pianist, recently brought back several interesting souvenirs from Holland, where she has many friends. Among these souvenirs are charming Peasant Songs arranged by Prof. Julius Roentgen, the noted Dutch composer. While visiting Professor Roentgen in his studio in Amsterdam, she noticed these little compositions and will include them in her recital programs this season.

Florence Hinkle Witherspoon and Herbert Witherspoon have been engaged to sing on Jan. 16 at Washington, D. C., at the Diplomatic Dinner at the White House.

Prominent in Chicago Opera and Concerts



THE accompanying snapshot was taken in Chicago recently, and shows some of the members of the Chicago Opera Association and two other prominent artists. From left to right are Octave Dua, tenor; Marcia Van Dresser, soprano; Egon Pollak, conductor; Miriam Mooney, soprano; Povla Frisch, soprano, and Lester Donahue, pianist. All except Mme. Frisch and Mr. Donahue are members of the Chicago company.

COLUMBUS APPLAUDS FINE JOINT RECITAL

Leginska and Graveure Awaken Joy at Initial Appearance in that City

COLUMBUS, OHIO, Jan. 3.—Memorial Hall was packed to its doors last night and quite a number occupied stage chairs on the occasion of the joint recital of Ethel Leginska, pianist, and Louis Graveure, baritone. This was the first appearance in Columbus of both artists and they amply justified the glowing reports which preceded them. Mme. Leginska performed many well-known com-

positions in a distinctly individual fashion. Her *pianissimos* were soft and velvety and the dynamic gradations artistically balanced. Her tones were invariably liquid clear.

Mr. Graveure sang with consummate ease, beautiful tone, authoritative style and surpassing diction. Add to these intelligence, poetry, keen dramatic instinct and linguistic ability, all of which were in evidence when Mr. Graveure sang. Frank Bibb provided delightful accompaniments.

After the concert the president of the music club, Mrs. H. H. McMahon, held an informal reception for the pianist. E. M. S.

Leginska Leaves for Cuba to Give Five Recitals

Ethel Leginska will leave shortly for Havana, Cuba. In place of the two recitals scheduled for that city, her managers, Messrs. Haensel & Jones, have been requested by cable to allow Leginska to stay in Cuba for five recitals. The two recitals originally planned were said to be oversubscribed, hence the extension of the series.

Where Reger Fell Short

"One cannot deny Reger a certain measure of creative genius," writes Paul Rosenfeld in *The New Republic*. "In many of his compositions, the sonatas, some of the quartets and piano pieces, there are moments when his emotions get free of encumbering erudition and speak out. But the moments are rare. The noble pages few. The greater part

of his bulky work reveals only the floundering of a heavy and dreary intellect. He felt himself called upon to continue the work of the three great "B's." But he never saw the grand spirit that animated their work. He stopped short at the material vesture. Sympathy and understanding of man and his experiences could have saved him. But it was just that contact that Reger lacked. And so, freighted with too much erudition and too little wisdom, he went aground."

The Educational Chamber Music Society, now in its fourth season, gave a concert at the Educational Alliance, New York, on Jan. 7. The numbers played were quintets by Catoire, Davidoff and Zolotareff. The members of the society are Michel Gusikoff and Jacques Gordon, violinists; Leo Levy, pianist; Jacob Altschuler, viola; Modest and Bernard Altschuler, cellists.

VIOLINIST OF GREAT TALENT REVEALED

Albert Greenfeld Discloses Uncommon Qualities in His New York Recital

A young American violinist who can confidently be expected to blossom into a condition approximating greatness was heard in Albert Greenfeld, who gave a recital at Aolian Hall, New York, on Friday evening of last week. Mr. Greenfeld is about twenty-three years of age. He comes from Denver and has studied in New York with Bernhard Sinsheimer and in Berlin with Willy Hess. Several years ago he played at the Lyceum Theater, but seems to have exerted no lasting impression.

To-day, however, Mr. Greenfeld's skill is a different matter. His development has been considerable. A serious musician, of keenest artistic sensibilities and finest instincts, who shuns display and whose deepest concern is the devoted exposition of the composer's thought, he possesses in fullest degree imagination, poetic intuition and warmth of temperament, a clear and well-balanced mentality and noteworthy poise.

He played a program including the Vitali Chaconne, Bruch's D Minor Concerto, Wieniawski's "Faust" Fantasy and short pieces by Dvorak, Juon and Sarasate, with unflinching sense of style, amplitude of technical resource, rhythmic exactitude and a tone at once voluminous and pure in quality—a tone penetrant and vitally incisive rather than sensuous. His intonation, considering the weather, was satisfying, even in passages of double stops.

Mr. Greenfeld was very warmly received. He will be heard from hereafter and it is to be hoped this will be soon again and in New York.

Carl Deis accompanied effectively. H. F. P.

"ALPINE" SYMPHONY AGAIN

Minneapolis Enjoys New Strauss Work—Czerwonky Soloist

MINNEAPOLIS, MINN., Jan. 2.—The "Alpine" Symphony by Richard Strauss, played by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, at its last evening concert, is considered the latest notable achievement of this progressive organization and its ambitious leader. As an event, an accomplished feat, it demanded and won respectful notice even where one's esthetic sensitiveness failed to be touched. Never has Mr. Oberhoffer's skill in handling masses of tone found a more appropriate medium, nor his tendency to see things in the large and to paint in broad, sweeping strokes, found freer exercise within the limit of license. There was applause, splendid applause, but who shall say that it did not voice a pride in technical accomplishment, in civic accomplishment even, rather than genuine esthetic satisfaction?

Richard Czerwonky, concertmaster, was the able soloist of the occasion in the Beethoven Concerto in D Major.

In the popular concert Sunday afternoon the novelty of the program was the Concerto for pianoforte and orchestra in G minor, Op. 7, by Schütt, and played by Theodora Troendle, a Minneapolis pianist, whose student days with Mme. Fannie Bloomfield Zeisler have brought satisfying results. F. L. C. B.

MISCHA LÉON wins REMARKABLE SUCCESS

with Minneapolis Symphony Orchestra

On December 14th in St. Paul. On December 15th in Minneapolis

Victor Nilsson, *The Minneapolis Journal*: "His diction was a marvel of clearness and distinction. Enthusiastically received he gave a double encore after his second aris, something rare in the annals of the Friday subscription concerts."

Dr. James Davies, *The Minneapolis News*: "Mr. Léon has a fine natural voice that he uses with dramatic fervor and is particularly effective in securing stirring climaxes."

Caryl B. Storrs, *The Minneapolis Morning Tribune*: "His second number was the familiar Flower Song from 'Carmen,' which he did magnificently."

C. M. Flandrau, *The St. Paul Pioneer Press*: "Mr. Léon has a highly trained tenor voice of an unusually agreeable quality."

St. Paul Pioneer Press: "Mischa Léon will not soon be forgotten."

The St. Paul Daily News: "He has a voice of power and sweetness, with the tones noticeably well placed. He also shows the effect of good grounding in musicianship and good operatic experience."

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My Favorite Songs By Geraldine Farrar

High Voice

Low Voice

Price, each, \$1.00 postpaid

This gifted singer shows her musical training by her preponderance of German songs in the collection she has brought together. The various numbers have been sought out with indefatigable zeal, largely from treasures of song buried or neglected in the works of great writers, and are therefore, in many ways, new to the average teacher or singer. Songs from other lands, such as Russia and Scandinavia, are also included. The book contains a biographical sketch, portraits, and a striking portrait on the cameo plate paper cover, in the engraver's best art.

Miss Farrar's selection evidences a most eclectic and at the same time impeccable musical taste.—*Musical Courier*.

BOSTON NEW YORK



Denver Express, November 17, 1916.

FLORENCE MACBETH WINS HONORS AT AUDITORIUM

By Esther S. Cherry

To a majority of those attending the Philharmonic concert last night, Florence Macbeth, the soloist, was a name only. As she tripped onto the platform and stood quietly waiting for the notes of the prelude of her first aria, the audience became interested; as her voice rose liltingly upward, it sat up and took notice, and when the last strain had ceased, it was hers.

Seldom has a sweeter, more bird-like voice been heard in the Auditorium. It is a pure coloratura soprano, evenly balanced thru the three octaves of its compass. It is a voice of great flexibility, remarkable smoothness of tone with no tremolo. She has acquired a brilliant technique and unusual poise for one so young. Her personality is exceptionally pleasing and gets over the footlights.

She was recalled time and again after her first arias. The Bell Song, by Delibes, and Masked Ball, by Verdi—two encores. My Love He Comes on the Skee by Clough-Leigher and "To a Messenger," La Forge, were sung after the second group.

The Denver Post, November 17, 1916.

DELIGHTFUL CONCERT AT AUDITORIUM LAST NIGHT

The Philharmonics are to be congratulated on last night's concert. It was most pleasing—vocally and instrumentally.

The vocalist, Miss Florence Macbeth was charming. She has a most attractive personality, and with her pretty white dress, her poise, her graceful manner, she made a most excellent impression at once.

The gifted girl of last night certainly won enthusiastic plaudits for her brilliant efforts in the Delibes and Verdi numbers.

Miss Macbeth is clearly an artist. She has a lovely natural voice, an unaffected style and does her work with an authoritative manner, combining intelligence and skill. Her upper tones are of impeccable quality, clear and certain. She sings with a finished diction and displays in her art sincerity and sympathy.

F. W. W.

The Denver Times, November 17, 1916.

MISS MACBETH'S SONGS DELIGHT HER LISTENERS

American Coloratura Gives Well-Chosen Program at Philharmonic Concert; Orchestra Also Pleasing.

By Mary F. Glover

Florence Macbeth, the American coloratura, made her first appearance in Denver last evening. In a well chosen program she captivated those who listened. Florence Macbeth has a voice of delightful freshness—flexibility which is responsible for high tone of unusual beauty.

Florence Macbeth

in Recital

Captivates Her Audiences

EXCERPTS FROM CRITICISMS OF RECENT WESTERN TOUR

Albuquerque (N. M.) Morning Journal, Nov. 19, 1916.

BIG AUDIENCE HEARS FLORENCE MACBETH SING

A large and cultured audience gathered last night at the high school auditorium to hear Florence Macbeth in the first of the series of concerts being given under the auspices of the Fortnightly Music Club.

Miss Macbeth has a soprano voice of rare purity and clearness, and with it a charm of personality that captivated her audience. The applause that greeted each one of the numbers was given with a sincerity that left no doubt of the appreciativeness of her hearers.

Riverside (Calif.) Enterprise, November 4, 1916.

FLORENCE MACBETH'S ARTISTRY CHARMS AUDIENCE OF MUSIC LOVERS

Inspired by the enthusiastic greeting which she had received, Miss Florence Macbeth, the first artist to be heard in the series of recitals to be given this season by the Tuesday Musical Club, last night gave to her audience the best she had.

Miss Macbeth's program was made up of groups of French, English, Italian and German songs, that showed the extent of the possibilities of her voice. Added charm to her numbers was given by her perfect enunciation, which so many singers forget in the attempt to sound the perfect notes.

Responding to her charm, each following group was received more and more enthusiastically. While the Italian and German numbers were of unusual beauty in melody and in manner in which they were rendered, the two groups of English ballads were without doubt the most thoroughly enjoyed. "Bid Me Discourse" (Bishop) was a particularly beautiful number, giving great opportunity for the display of the artist's talents.

Riverside (Calif.) Daily Press, November 4, 1916.

YOUNG SOPRANO CHARMS AUDIENCE

Florence Macbeth Rouses Her Hearers to Enthusiastic and Sincere Applause.

Bringing with her an art made well high perfect by a rare intelligence and musical understanding and to which a personality, untouched by affectations or mannerism, gave added delight to her listeners, Florence Macbeth, soprano, sang her way straight into the affections and admiration of a large audience at the Loring theater last evening. The purity, freshness and beauty of her voice, the artistic and well high flawless interpretations of each number, and her clear enunciation made the program one long to be remembered by club patrons.

It is seldom that an artist rouses the enthusiasm of an audience in Riverside as Miss Macbeth did last evening, and in response to insistent encore demands she gave five numbers, "Lisette," by Weckerlin, "Mia Picciarella," from Gome's "Salvator Rosa," "Roselein," and La Forge's "To a Messenger."

Fresno (Calif.) Morning Republican, November 7, 1916.

FLORENCE MACBETH PLEASES LARGE AUDIENCE OF MUSICAL CLUB MEMBERS AT THE WHITE.

The Fresno Musical Club last night opened what promises to be one of the most brilliant seasons since its organization, Miss Florence Macbeth, the coloratura soprano, being the magnet that drew a crowded house to the White Theater. Heralded as the "nightingale," "Patti's successor" and in similar terms, it was an expectant audience that awaited the initial number, the Aria Arlette (Jean de Nivelle) by Delibes, and accorded it an enthusiastic encore. Appreciation of talents exhibited accumulated during the evening, and it was a gracious singer that responded not less than a half dozen times to add to her list or repeat a number.

Exquisitely phrased and with an evenness of tone production that was a delight to the listener, Miss Macbeth gave Worrell's "Celtic Love Song," and, as a finale, a number by Gilberte, "Moonlight-Starlight," that she gave with all the soft brightness that the name implied and the trills and quavers that might describe the most twinkling stars.

The Evening News, San Jose (Calif.), Nov. 11, 1916.

Miss Florence Macbeth sang last evening at the College of the Pacific before a large, fashionable and enthusiastic audience. Miss Macbeth possesses a voice of exquisite purity of tone, and with perfect poise, gowned in lovely faint pink tulle and silver, dainty Miss Macbeth sang herself into the heart of the audience.

The first part of the program (a group of French songs) in Rabey's "Les Yeux," a difficult test song of pure legato, Miss Macbeth displayed a voice of perfect placement, perfect breath control and lovely "timbre."

Caro Nome from "Rigoletto" and the "Mignon" Polonaise brought forth such a storm of applause in response to Miss Macbeth's splendid coloratura work, the audience was not satisfied until she sang as an encore, "Mia Picciarella," an Italian selection, from Gome's "Salvator Rosa."

San Jose (Calif.) Mercury Herald, November 11, 1916.

An Artiste With a Rare Voice of Unusual Crystal Quality.

(By Clarence Urmey)

There was an extra large audience, the applause was enthusiastic, recalls were frequent, and the new season was opened most auspiciously.

"Lovely" is the adjective for Miss Macbeth's voice—the sort of voice that you read about but seldom hear. A crystal clearness pervades the entire compass; the breath control is admirable; the facial expression wonderfully pleasant; the joy of song expression evident both in sustained and ornamental passages.

Twenty-three selections, including recall numbers, were sung in faultless fashion, with the voice just as crystal clear at the close as at the beginning, a feat that stamps the singer as an artiste of the first class, a singer to be spoken of in the same breath with the great names of the present stars of songland. The voice is light, extremely flexible, and so well trained that the audience shares in the singer's delight and revels in the soul-satisfying strains so enchantingly and exultingly bestowed.

The Sacramento (Calif.) Bee, Friday, November 10, 1916.

Saturday Club Members Given Treat in Hearing Noted Soprano.

(By Oneone Smith)

Florence Macbeth, the young and famous coloratura soprano of the Chicago Grand Opera, was the artist who, last evening, called a large and most enthusiastic audience to the Clunie Theatre. She was presented to Sacramento for the first time by the Saturday Club, who indeed offered an exceptional treat.

Florence Macbeth's personality is a magnet that cannot be resisted. She draws rapturous applause from her audience at every smile and bow. She is unaffected; she is gracious. She dons the mood of her songs simply as a new garment with delightful ease and comfort. Miss Macbeth's enunciation of the English language is a joy and the appreciation of the audience was marked. But the two following numbers, the Verdi "Caro Nome" from Rigoletto and the Polonaise, "I Am Titania," from Mignon, stand out in the writer's memory as two glorious gems. The warmth of expression and purity of tone in the first and the technique and perfect flexibility of the voice in the second marked them as the evening's triumph.

The German group won our heart's perhaps little less, and at the conclusion of the "Ich fuhle deinen Ode," of Rubinstein, the applause was deafening. The artist added encore after encore to her program and always with that same girlish graciousness. At the conclusion of the concert, when, for the second time she was recalled to the stage, she added that old Scotch melody, which never fails in its effect upon an audience, "Annie Laurie."

Sacramento (Calif.) Star, Nov. 10, 1916.

Her voice is one of limpid sweetness, purity and freshness, suggesting a silvery brooklet. Her range extends to E above high C, and no matter what note she sings it drops like a dewy pearl from her lips, filled with delicacy and intimacy.

She sang a program of nineteen songs and about half dozen encores, and, when she was through, her voice had all the freshness and piquancy that it had at the beginning of the program.

SOLE DIRECTION

DANIEL MAYER, TIMES BUILDING, NEW YORK CITY

SEVEN NOVELTIES FOR CHICAGO OPERA-GOERS

Gounsbourg's "Vieille Aigle" Added to List—Frances Ingram to Sing "Carmen"

Bureau of Musical America,
Railway Exchange Building,
Chicago, Jan. 6, 1917.

SEVEN novelties in ten weeks is the record being established by Campanini and the Chicago Opera Association. By the end of the ten weeks' season of opera, "Francesca da Rimini," "Andrea Chenier," "Königskinder," "Sapho," "Grisélidis," "Madeleine" and "Le Vieille Aigle," all new to Chicago will have been produced in the Auditorium. When the scores of Gounsbourg's "Venise" were destroyed on the liner Chicago Campanini at once arranged to give another of Gounsbourg's operas, "Le Vieille Aigle," and this will be presented during the last week of the season.

Frances Ingram will make her only appearance with the Chicago Opera Company this season as *Carmen*. This gratified one of the contralto's dearest ambitions. The failure of Campanini to guarantee her a performance of "Carmen" was the principal reason she did not sign with the Chicago Opera Association at the close of last season. George Hamlin will sing *Don José*.

Two operettas, "Bastien and Bastienne," by Mozart, and "Son and Stranger," by Mendelssohn, will be sung by the Musicians' Club of Chicago in Orchestral Hall, Jan. 23. Neither of these operettas has ever been given here. Rossetter G. Cole will be musical director.

Pasquale Tallarico, pianist; Anna Tietross, soprano, and Marie Ludwig, harpist, were soloists for the Chicago Woman's Musical Club Thursday afternoon.

Edward B. Scheve, director of music of Grinnell College, Iowa, played the organ recital at the Fourth Presbyterian Church Thursday. Not only as player was he heard, but also as a composer,

playing a suite called "Meditations on Quotations from the Psalms." This required more than twenty minutes to perform and was an ambitious, interesting work, naturally devotional in its style, with several good effects with the chimes.

The Serge de Diaghileff Ballet will give but one performance in Chicago, which, up to the present, has been entirely omitted from its itinerary. This performance will be given at Cohan's Grand Opera House, under the artistic direction of Warrslav Nijinsky.

A Satisfying Financial Report
The Chicago North Shore Music Festi-

tival, in a statement issued this week, reports a surplus over the preceding year, and \$2,979.60 in the treasury to start the concerts of 1917. It has never called upon its guarantors for money. The first concert last season had the smallest attendance, 2187 persons, and the third had the largest, 2697. The total expense of the five concerts was \$20,170.73 and the income \$20,605.55.

The Chicago Band, William Weil, conductor, gave a New Year's Day concert at the Art Institute, free to the public. Madeline Gallagher, soprano, was soloist.

The Hadley School of Music announces the appointment of Henriette Weber to the directorship of the department of public school methods.

Lyon & Healy have given a Christmas bonus to their employees to the number

of one thousand. The bonus is for varying amounts and is restricted to employees who have been with the concern for one year or longer. A shorter-hour day has been put into effect.

Gustav Holmquist, bass, sang the program at the installation of officers of King Oscar Lodge of the Oriental Consistory, Dec. 27. The following evening he appeared in the performance of "The Messiah" at Hammond, Ind. He has been engaged to sing in "Elijah" for the Fond du Lac Choral Society, May 1, in Fond du Lac, Wis., where he sang in "The Creation" last year. He will be soloist for the North Shore Music Festival in Evanston in the same month and for the Ann Arbor Festival, May 3-5.

FARNSWORTH WRIGHT.

DUBINSKY PROVES HIS
SERIOUS MUSICIANSHIP'Cellist Makes Splendid Impression in
His New York Recital at the
Princess Theater

Vladimir Dubinsky, a 'cellist known to local concert-goers, gave a recital at the Princess Theater, New York, on Sunday evening, Jan. 7, and afforded ample proof of his sound musician-ship and his ability to cope successfully with artists in his particular field.

Mr. Dubinsky, with Joseph Adler at the piano, played:

The Allegro and Lento from Davidoff's Fourth Concerto, "Chanson du Menestrel" and "Serenade Es-pagnole," by Glazounoff, and "Serenade," "Gnomentanz" and "Polonaise de Concert," by Popper.

He was also heard in Bach's Suite in D for 'cello alone.

Mr. Dubinsky made a splendid impression with his seriousness of purpose and excellent taste. He commands a large,



VLADIMIR DUBINSKY

round tone, notable for its sweetness and appealing qualities. A large audience of friendly disposition recalled the 'cellist after each group and he responded with several encores. Mr. Adler gave him valuable assistance at the piano.

Rose Krame-Rosenau, contralto, was the assisting artist. She sang a Donizetti aria and numbers by Class, Kramer and Rummel in acceptable fashion.

H. B.

Alma Gluck Soloist with New York
Symphony in Brooklyn

An audience of record size attended the third Saturday afternoon concert of the Symphony Society of New York, at the Brooklyn Institute of Arts and Sciences, on Jan. 6, when Alma Gluck, the noted soprano, appeared as assisting artist. She sang with impressive artistry Glinka's "Cavatina" and Walter Damrosch's aria of *Roxane* from "Cyrano," answering numerous recalls. Under the masterful direction of Mr. Damrosch, the orchestra gave eloquent expression to Brahms's C Minor Symphony and the new "Sospiri" Adagio for Strings, Harps and Organ, by Elgar, heard in Brooklyn for the first time. Although the organ was incapacitated, the beauty of the composition was manifest throughout. The fine Intermezzo from "Cyrano" was the closing number.

G. C. T.

Otto H. Tiede of Kansas City, Mo., has just compiled musicians' directories of Wichita, Kan., Omaha, Neb., and Dallas, Tex.

"MESSIAH" AS CHRISTMAS
GIFT FOR KANSAS CITYCharles Horner in Role of a Musical
"Santa Claus"—Carl Busch Offers
His New Symphonic Poem

KANSAS CITY, Mo., Jan. 6.—This Christmas season Kansas City had a fine "Messiah" performance of her own. On the evening of Dec. 29 this oratorio was given in splendid fashion at Convention Hall by the Symphony Chorus of over 400 voices, and the Symphony Orchestra, under the able direction of Earl Rosenberg. The capable soloists were all local artists: Mrs. Wallace Robinson, soprano; Mrs. Ella Van Huff, contralto; George Deane, tenor, and Ottley Cranston, bass.

Convention Hall was filled to overflowing by an audience which showed its appreciation of the generosity of Charles Horner, who gave the performance to the city as a Christmas gift.

The Symphony Orchestra gave its regular concert Tuesday of holiday week. It was a gala performance, with Beatrice Harrison, 'cellist, as soloist. This was Miss Harrison's first appearance here. She was accorded a splendid welcome. The novelty on the program was a new composition of Sir Carl Busch, "The Song of Chibiabos." This symphonic poem was greeted by great applause. The harmonic treatment and orchestration strongly suggest the music of the North. There is a rich fancy, a fine dream quality expressed which suggests a certain kinship with Sibelius. S. E. B.

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MUCK TRANSLATES FRANCK AND WAGNER

Boston Symphony Orchestra Appears In Two Concerts In New York

BOSTON SYMPHONY ORCHESTRA, Karl Muck, conductor. Concert, Carnegie Hall, Thursday evening, Jan. 4. The program:

Symphony in D Minor, César Franck; Overture "Flying Dutchman"; Introduction and Bacchanale, "Tannhäuser" (Paris Edition); Overture, "Rienzi."

No one is surprised when a beautiful, rich tone is produced from a Stradivarius instrument; in the same manner we come to regard the tone-quality, the beauty of balance, the precision and other musicianly attributes of the Boston Symphony Orchestra as a matter of course. Tradition made it so years ago and what Bostonian is with soul so dead as to apply the higher criticism and inquire if the glorious old tradition lives yet in all of its purity? Therefore, it is quite a matter of course that Boston's orchestra should have a successful flight in the rarified ether of Franck's symphony. The virtuosity and analytic skill of the conductor could scarcely appear to better advantage than in this monumental conception of mystic beauty—Dr. Muck knew where to find the melody, to use some of Wagner's comment on conducting. With the assistance of the band of artists, he managed to trace a clear picture of the original. It was "mystic," ideal beauty, but curiously impersonal; one could admire, but never throb in human sympathy.

Dr. Muck was not as kind to the Saxon as he was to the Belgian. The same immaculateness was present, in the Wagner readings—each phrase suggested midnight oil, profound scholarship. But it was a tame, subdued, docile Wagner. If anyone discovered a thrill in the three Wagner numbers on this night he managed to keep it a deep secret;

there was applause, of course, but it was never spontaneous. Several unique liberties were taken; to be specific, an exaggerated pause in the "Flying Dutchman" and a dragging of tempo in the "Tannhäuser," but, of course, these are the artistic privileges of a conductor.

A. H.

The Saturday Concert

Program: Overture, "Euryanthe," Weber; *Symphony in C Minor, Haydn; Suite in D Minor, Tchaikowsky.*

Except for some inaccurate woodwind intonation toward the latter part of the concert, the Bostonians have seldom played more superbly than at the Saturday matinee. Nevertheless, the audience was apathetic, its applause perfunctory. For this Dr. Muck has only his extraordinary ineptitude for program-building to blame. Why the orchestra should travel all the way from Boston to do the "Euryanthe" Overture, a Haydn Symphony and an inconsequential Tchaikowsky suite can be determined only by one intimately acquainted with Dr. Muck's peculiar psychology, which is so baffling to the ordinary run of mortals.

H. F. P.

A DISCIPLE OF GILMORE

T. F. Shannon Recalls Prowess of the Famous Pioneer Bandmaster

Thomas F. Shannon, leader of the band which has created such a musical sensation at Woodside Park, was talking about the influence of park and municipal bands and of band history in general, says the *Philadelphia Press*. While still a young man, Conductor Shannon was a member of the famous Pat Gilmore Band, led by the late pioneer of American concert bandmasters.

In discussing his former conductor, Mr. Shannon said:

"It is not known generally that although Patrick S. Gilmore was born in County Antrim, Ireland, he was offered the rank of general in the Civil War, in this country, but refused the offer, preferring to remain leader of a band. He was a remarkable conductor and his personal magnetism stirred the enthusiasm of his men, while he was himself a splendid musician in his younger days, being regarded as the best E-flat cornet player in America. He was remarkable in securing effects and was never at a loss as to what he should do when he stood before his musicians. He had the happy faculty of taking ordinary selections and making more out of them than any other band leader in the history of music.

"Gilmore was very proud of his organization, which was recruited mostly from European countries, as the younger generation of American musicians had not been developed at that time. This was shown at Chicago, where on one occasion Gilmore's band and Theodore Thomas's Orchestra played together. After the concert Thomas remarked to Gilmore, 'I am the Queen of the musical world.' Gilmore accepted his statement and remarked proudly, 'Yes, but I am the King.' It was this feeling, rather of pride than superiority, that Gilmore instilled into his players with the result that a number of them afterward controlled and conducted their own bands.

"With the death of Gilmore at St. Louis on Sept. 24, 1892, the star of John Philip Sousa reached its ascendancy and since the professional concert début of this justly celebrated composer-conductor, there has been a remarkable and pronounced improvement in the technical knowledge displayed by the average

American. People do not attend band concerts now for casual entertainment, but they follow each selection with critical and discriminating care and show wonderful judgment in deciding between good and bad music.

"This condition of affairs was apparent to park managers and in nearly every case other forms of entertainment were abandoned in favor of the concert band, and it is not unusual for a conductor to

have anywhere from 8000 to 12,000 persons listening to his concert at one time. When the number of parks throughout the country is taken into consideration, it does not require a very great stretch of imagination to realize the fact that several million people attend these concerts weekly or even daily in different parts of the country. Thus can be seen easily the direct influence of the concert band on the development of music."

CAROLINE

HUDSON-ALEXANDER

FAMOUS AMERICAN SOPRANO

Wins New Laurels in her Third New York Recital at Aeolian Hall on December 9th

WHAT THE NEW YORK CRITICS SAID:



NEW YORK TRIBUNE, Dec. 10, 1916:—"The other afternoon a recital was given by Caroline Hudson-Alexander at Aeolian Hall. Mrs. Alexander was in excellent voice and displayed a flexible style and a sympathetic feeling for most of her songs. Particular mention should be made of her singing of Bizet's 'Ouvre ton coeur' and of the group of old English and Scottish songs. Very gracefully did she give 'Shepherd, Thy Demeanor Vary' and 'Flow Gently, Sweet Afton,'

while the clarity of her diction was unusual."

NEW YORK SUN, Dec. 10, 1916:—"Caroline Hudson-Alexander, a soprano who was heard in a recital here last season and is well known to local concertgoers as a singer in oratorio, gave a song recital in Aeolian Hall yesterday afternoon. The programme was miscellaneous in selection. The singer's performance seemed to afford much pleasure to her audience. She could easily have repeated many of her numbers. Her voice showed in general a pleasing quality and she used it with a skill that was commendable. Her taste and feeling shown were excellent."

NEW YORK WORLD, Dec. 10, 1916:—"Caroline Hudson-Alexander, soprano, gave a recital yesterday in Aeolian Hall. Her singing yesterday had moments of charm, especially in her mezza-voce work. . . . She generally showed a good understanding of the song's content."

THE AMERICAN, Dec. 10, 1916:—"Mrs. Alexander is well and favorably known in this city as a soloist in oratorios and important concerts. She possesses a charming light soprano voice, equable in range and of unusual flexibility. Her list of selections was broad and varied."

BROOKLYN STANDARD, Dec. 11, 1916:—"Caroline Hudson-Alexander, a soprano well known to the New York musical world as a singer in oratorio, was heard in a recital at Aeolian Hall, Manhattan, last Saturday afternoon. The singer has a voice of rare sweetness, which she uses with consummate skill. Bruno Huhn, the composer of the 'Cradle Song' on the programme, added greatly to the success of the recital by his piano accompaniments."

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Bechtel Alcock

Tenor

Mr. Bechtel Alcock is ideally equipped for oratorio singing. In the tenor role he had the always difficult part of breaking the ice, otherwise opening the program. It was a tribute to his ability that he immediately caught the appreciative interest of the large audience, and found favor, which was demonstrated in no uncertain manner on each subsequent appearance.

His voice, of good range, is of unusually pleasing quality, resonant, flexible, and, like that of all the soloists of the evening, gave evidence of finest training. His singing was characterized by unusual sympathy and nicest appreciation of artistic values.

Jan. 2, 1917, *London Advertiser*, London, Canada.

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ELEVATING NEBRASKA MUSIC-TEACHING STANDARDS

New State Association, in Its First Convention, Accomplishes Much of Benefit to the Profession—Stimulating Discussions in Sessions at Lincoln—Closer Co-operation Sought Among Public Schools, Private Teachers, Conservatories and University—State Law Urged to Define Qualifications for Holding State Certificate as Music Teacher



Nebraska Music Teachers' Convention, Lincoln: 1, Willard Kimball, President; 2, Director Luedebuehl, Wesleyan Conservatory; 3, John Rees (Elected Vice-President), Hastings; 4, W. A. Haberstro, Grand Island; 5, Mrs. Olive Strong, Hastings; 6, Supervisor C. H. Miller, Lincoln; 7, J. J. Coleman, Wayne Normal; 8, E. C. Tillotsen, Beatrice; 9, Abraham Loeb, Lincoln; 10, Mrs. O. F. Hines, Secretary, Lincoln; 11, E. S. Luce, Director, Cotner Conservatory; 12, Jean Schaeffer, Conductor Lincoln's New Symphony; 13, Mae Pershing; 14, Mrs. Lura Schuler-Smith, Lincoln; 15, Rabbi Jacob Singer, University of Nebraska; 16, Hazel Gertrude Kinsella, "Musical America" Correspondent; 17, Sidney J. Silber, Lincoln; 18, Carl-Frederick Steckelberg, Treasurer; 19, C. F. H. Mills, Lincoln; 20, F. W. Kerns, University Place; 21, J. G. Jones, Omaha (Elected Secretary); 22, Mrs. McMonies, Tekamah

LINCOLN, NEB., Dec. 30. — The Nebraska State Music Teachers' Association held its first meeting at Lincoln on Wednesday and Thursday of this week, and during the short session planned and accomplished much that should be of help to the profession at large. A great deal of the splendid success of the meeting is due to Willard Kimball, the president, who adds the founding of the association and the conducting of this, its first session, to his long list of pioneer efforts for better music in Nebraska. About thirty years ago, Mr. Kimball founded the Iowa Music Teachers' State Association, which still holds annual meetings of great interest. Soon after this he removed to Nebraska.

Associated with Mr. Kimball in planning for the State convention were Mae Pershing, Mrs. C. F. Hines and Carl-Frederick Steckelberg, who were chosen temporary officers at the preliminary meeting held at the time of the National Supervisors' Conference held here in March.

The first meeting of the session was held in the Lincoln Hotel on Wednesday evening, more than 100 Nebraska teachers being present. Temporary President Kimball presided and introduced Mayor Charles W. Bryan, who welcomed the association, extolling the value of musical education and congratulating Lincoln on serving as the place of meeting for so many splendid musical conventions. Mayor Bryan confessed to a lack of knowledge of music, "but," he said, "I am strong for harmony, and sometimes have to fight to secure it." The address of welcome was followed by this concert:

Prelude, Op. 28, No. 20, Chopin, and Liszt's "Rigoletto" Fantasia, played by Oscar Schavland of Fremont; Theme with Variations, Tartini-Kreisler, and Rondo, by Vieuxtemps, played by August Molzer, Frances Morley, accompanist; Aria from "Manon," by Puccini, sung by Walter Wheatley, Dr. J. M. Mayhew, accompanist; Scherzo in B Flat Minor, Chopin, played by Hortense Singer; and "To the Spring," by Grieg, and "Entr'Act" Waltz by Helmsberger, played by the Novello Trio of Lincoln, composed of Helen Chase, violinist; Miriam Little, cellist, and Eula Dell Marshall, pianist.

On Thursday morning at the hotel there was given the president's address, Mr. Kimball announcing as the purposes of the meeting the interchange of ideas, the elevation of the standards of music-teaching, the advancement of American composition, the improvement of general musical taste and the cultivation of a fraternal feeling among the members of the association. He said that, while machine-made music might be made to elevate the taste of the listener immeasurably, it might also introduce the danger of reducing self-development. Mr. Kimball suggested that there should be a State Superintendent of Music to arrange courses of study. He urged that more prominence be given music at county teachers' meetings, and pleaded

for theoretical as well as vocal music in the small town schools.

Sidney Silber of Lincoln read a paper on "Opportunities of the Music Teacher of To-day." Mr. Silber cited the unifying benefits of music and particularly music enjoyed in a community manner, stating that the college song, more than the college yell, united men. He praised the improvement in musical taste which has followed the entrance of talking-machines and piano-players into the lives of the people, especially in rural districts, where it is even now impossible for many to attend the concerts of great artists. As Mr. Silber said, "The concert-hall is now brought to the farmhouse."

This was followed by a short paper by Mrs. Lura Schuler Smith, who strengthened the call for high standards

study of music. The University will accept these as entrance credits, and allow further credits for work carried under accredited teachers. "The supervisors," said Mr. Miller, "do more than all other music teachers put together to raise the standard and to create public appreciation of music."

The discussion following this paper was led by E. C. Tillotsen, supervisor at Beatrice. Mr. Tillotsen spoke of the inspiration for further study with private teachers which often follows the study of music in the public schools. He told of the work along community lines which may be done in the schools, and added an amusing little incident which proved the height to which the community spirit has been stirred in his own city. A few evenings ago in Beatrice, Mr. Tillotsen was conducting a

theory and harmony should be taught in the universities."

The discussion following this address was led by Rabbi Jacob Singer, who moved that a committee of three be appointed by the State Music Teachers' Association to confer with the University Committee on a course of study for entrance requirements to the School of Fine Arts at the University. This committee, later appointed, consists of Mrs. Lura Schuler Smith, pianist; Clemens Movius, vocal teacher; May Rees, violinist. A committee on resolutions which reported later in the day consisted of Rabbi Singer, W. A. Haberstro and J. G. Jones of Omaha.

At three o'clock a concert was given. J. Frank Frysinger, the well-known organist and composer, played in dignified style a double number, including his own composition, "Gethsemane," and the "St. Anne's Fugue," by Bach. "Evening Star," from "Tannhäuser," was sung by J. J. Coleman of Wayne Normal, accompanied by Mrs. O. F. Hines; Mme. Laure de Vilmar sang an aria from "Hérodiade," by Massenet, accompanied by Marguerite Klinker at the piano and Mrs. Howard Kennedy at the organ, and the program concluded with the Haydn String Quartet, No. 8, played with splendid effect by Carl-Frederick Steckelberg, Ernest Harrison, William Quick and Miriam Little.

At the close of the concert, the work of adopting the constitution was carried to a close and the election of officers held. The election resulted in the selection of the following: Willard Kimball, president; John Rees, Hastings, vice-president; John G. Jones of Omaha, secretary, and Hazel Caman of Beatrice, treasurer. An informal invitation to hold the next meeting in Omaha was given and will be acted upon by the Board.

The evening concert, again at the Lincoln Hotel, was an enjoyable event, the program including Polonaise in A Flat, by Chopin, Mrs. Olive Strong, Kearney; Aria from "Queen of Sheba," Clemens Movius, University Place; "Air Varié," by Vieuxtemps, May Rees, Hastings; Aria from "La Gioconda," by Ponchielli, W. A. Haberstro, Grand Island, and a group of piano numbers by Edith Wagoner of Omaha, who, however, was unable to be present.

Among the recommendations of the resolution committee, read just before adjournment, was one asking for members to be appointed to prepare a graded course leading to admission to the School of Fine Arts; another that provision be made for sectional sessions at the annual meetings, with a round table for each group, such as teachers of piano, voice and violin; that, for the sake of stimulating compositions of merit, opportunity be given by the program committee for such works to be heard at the annual meetings; that an artist of prominence be engaged for the annual session, and that a committee on entertainment be chosen from residents of the hostess city.

Hazel Gertrude Kinsella.



Officers of Nebraska Music Teachers' Association: Left to Right, Mrs. O. F. Hines, Secretary; Willard Kimball, President; Carl-Frederick Steckelberg, Treasurer; Mae Pershing, Vice President

in the teaching profession. She, and others who followed her, dwelt strongly on the need of adequate preparation for students coming from the small town. Many such students reach the prominent private teachers and conservatories inadequately prepared. That this is not necessary was the opinion of Mrs. Olive Strong of Kearney, who urged that all students of applied music be given much in the way of theoretical and structural instruction, as well as mechanical and artistic help.

Pleads for State Law

Supervisor Charles H. Miller of Lincoln, vice-president of the National Conference of Supervisors, read a timely paper on "The Unity of Interests and Purposes between the Private Teacher and the Supervisor." Mr. Miller pleaded for a State law which should define the qualifications for holding a State certificate as music teacher. He spoke of the work for which Lincoln schools and the Nebraska University are so noted—there being in force in Lincoln a provision by which a High School student may earn twenty-five per cent of the required credits for graduation by the

rehearsal of the grade school orchestra, when the door opened and there entered a small boy, who was known to have no musical accomplishments. After greetings had been exchanged, the boy volunteered: "I learned to play the violin night before last, so I thought I'd come down and play in the orchestra for you."

The afternoon session was held at the First Christian Church and opened with an inspiring paper by Prof. Paul H. Grumann, head of the School of Fine Arts, University of Nebraska, on "University Ideals of Music." "If we are to have art in America, we must create it," said Mr. Grumann. "We cannot always borrow it. We must not theorize too much, but must seek direct results—the quality of performance." Mr. Grumann urged all who wish to make music their profession to avail themselves of the opportunities now offered by progressive institutions, whereby they might acquire a good general education and at the same time receive credit for study in their particular subject. "Every great genius deserves a good education. The great masters were intelligent in other directions. Musical history and

ZANDONAI'S "PRIMAVERA" SUITE PERFORMED

Prolix Work Shows Technical Skill Only, as Played by Damrosch

NEW YORK SYMPHONY ORCHESTRA, Walter Damrosch, conductor, Concert, Aeolian Hall, afternoon, Jan. 5. Soloist, Alma Gluck, soprano. The program:

Symphonic Impressions, Zandonai; "Alba Triste," "Nel bosco," "Il Ruscello," from "Primavera in Val di Sole," Aria—"Casta Diva," from "Norma," Bellini; Mme. Gluck, "Italian Serenade," Hugo Wolf; "Belle Layotte," "Michele Preval," "Mam'selle Zi Zi," "Michele Bainjo," Creole Songs Arranged by Efreim Zimbalist; Mme. Gluck, Symphonic Variations "Istar," Vincent d'Indy (first time at these concerts); Bacchanale from "Tannhäuser," Act I, Wagner.

Great things have been prophesied by the admirers of Zandonai in respect to this "Primavera" Suite, even as they were about "Francesca da Rimini." The consequences turn out to be pretty much the same. The orchestral work, in its way, is quite as unimportant as the opera and for reasons essentially similar. If these two compositions are truly his most maturely representative and significant doings, then Zandonai is a disappointment indeed.

The suite is in five movements. Mr. Damrosch played only three. These are entitled "Sad Dawn," "In the Forest" and "The Brook." Like "Francesca" they show the composer's skill in evoking atmosphere; also adroitness in manipulating large instrumental masses and in contriving special effects; and, most of all, considerable ingenuity in assimilating other men's idioms of speech. On the other hand, there is a complete dearth of individual inspiration, of seizing musical thought or of real emotional urgency. As in "Francesca," the composer is an utter and needless spendthrift of his orchestral means. He overwrites and ignores the value of contrast. He devises orchestral effects, often picturesque in themselves, but irrelevant to the issue as a whole, and belabors them without mercy till their point is irretrievably lost. He is indefensibly prolix; he could say his say in just one-half the space. What contemporary composer worth his salt could fail, with Wagner's "Waldweben," Beethoven's cuckoo and quail and a page or two out of Debussy, Ravel or Dukas at his elbow, to turn out something as good in every respect as the "Forest" scene of Zandonai? And his brook, whether "as an expression of feeling or as painting," is a pitiful affair even by contrast with Beethoven's innocent streamlet.

The work enjoyed a fine and sonorous performance. Incidentally, no small measure of credit must be allotted the xylophonist, who had his hands full.

But the impression of the Zandonai futility was quickly effaced when Mr. Damrosch turned his attention to the "Istar" Variations of D'Indy. What is the peculiar psychological aberration of conductors which causes them to overlook for a cycle of revolving years a work so admirable and to agitate themselves over an infinity of drivel? We can recall no performance of "Istar" in New York during the past ten years. Mr. Damrosch had never done it. Yet the com-

position must be accounted one of the considerable things of French symphonic production. "Istar" makes its ready appeal even to those who cannot ordinarily bring themselves to relish the astringent creations of its ascetic and cerebral author. He has written here with a pen of fire, with imagination aflame and out of unmistakable fullness of heart. No doubt the musical treatment of such a matter as Istar's descent, in search of her captive lover, into Hades where she must needs shed one of her garments at each of the seven doors and encounter him in triumphant nudity, would have called forth a more flamboyant exhibition of graphic suggestiveness from a composer of more modernistic and programmatic tendencies that D'Indy, would have involved more lavish orchestral display and more concrete literalness of delineation. All of which does not alter the beauty and eloquence of D'Indy's conception, nor the felicity of the device of pursuing the honorable form of theme and variations backwards. And if the succeeding variations are not always as strikingly divested of their instrumental garb as was the estimable lady who inspired them, they never fail of conviction in the larger musical sense. Mr. Damrosch should by all means play this superb work again. The performance was much applauded and with good cause.

Alma Gluck's voice was in somewhat better shape than in Carnegie Hall recently, though it still sounded veiled and deficient in resonance, while the flaws of her tone placement and the severe muscular tension resulting from a stiffened lower jaw were almost constantly apparent. The recitative and slow movement of the "Casta Diva" she sang reasonably well and managed to span the long phrases of the latter. But the *allegro*

proved once again what we have so constantly maintained—that Mme. Gluck is no coloratura soprano and should once and for all time abjure any idea to the contrary. Else the penalty exacted by the strain and effort of singing such music will be a bitter one. As was to be expected she gave greater satisfaction in the Creole songs—delicious folk melodies, which her husband, Mr. Zimbalist, has invested with harmonies that sometimes fit the case and sometimes do not, and has scored colorfully, though not always with sympathetic regard for the voice. Such songs are better with piano accompaniments. H. F. P.

N. Lindsay Norden Chosen as Director of Philadelphia Mendelssohn

N. Lindsay Norden, director of the Aeolian Choir of Brooklyn and of the choir of All Saints' Church, Brooklyn, has been appointed director of the Mendelssohn Club of Philadelphia, to succeed the late Dr. W. W. Gilchrist. Mr. Norden was chosen for this position on account of his successful work with the Aeolian Choir, which became well known through its successful practical propaganda for Russian music in this country. The Mendelssohn Club is in its forty-second season and has long been one of the foremost American choral organizations. Two concerts in Horticultural Hall will be given, the first being devoted entirely to unaccompanied music.

Merlin Davies, the young Canadian tenor, is a graduate of the Royal College of Music in London, and the winner of various prizes there, and his career in England included a term of service as tenor soloist at the Chapel Royal, Windsor Castle, and several "command" performances before members of the Royal Family.

Columbus Club Gives Its Annual Free "Messiah" Performance

COLUMBUS, OHIO, Dec. 31.—The annual production of the oratorio, "Messiah," which the Women's Music Club offers to the public free at the holiday season, attracted the usual large audience to Memorial Hall last Wednesday evening. The able soloists were Mrs. William Graham, soprano; Miss Ella Forest Nichol, contralto; Lewis Simpson, tenor, and Ralph McCall, bass. The instrumental support was adequately given by Margaret Breese Jenkins, piano; Jessie Crane, organ, and a string choir of six violins and two cellos. Robert W. Roberts, who has been the director of this Music Club Choir (which is composed of singers from the active members of the club and the Welsh Presbyterian Church choir) for the past three years, is an authoritative oratorio director, the choruses under his baton being interpreted well nigh faultlessly. E. M. S.

Harriet McConnell Scores in Gilberté Songs in Syracuse

At the "Artist's Recital" given at the First Baptist Church in Syracuse, N. Y., Dec. 28, Harriet McConnell, the New York mezzo-contralto, made a fine success in two groups of songs by Hallet Gilberté, accompanied by the composer. Miss McConnell sang with warmth and deep expression and aroused great enthusiasm, particularly with "A Valentine," "Ah! Love but a Day," "Mother's Cradle Song," "A Dusky Lullaby" and "Forever and a Day."

A year ago Arthur Shattuck played a first appearance in Oshkosh, Wis., to fewer than 500 persons. On Dec. 3 he played a second engagement under the same auspices for an audience of over 1400, with between four and five hundred people turned away.

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Philadelphia Orchestra's Men Rub Elbows with Critics, Painters and Others at Van Rensselaer Smoker

By H. T. CRAVEN

PHILADELPHIA, Jan. 8.—"It's safer being meek than fierce," sang Robert Browning. The sentiment seems to find an echo just at present in Philadelphia circles. Certainly this sense of security was well established here during the past week.

Perhaps the cementing social ties of Alexander Van Rensselaer's Philadelphia Orchestra reception is partly responsible for this rather unwonted atmosphere of serenity. Interchange of the spoken idea is ever less damaging to the feelings than the unyielding type of the printed page. When voiced from the lips, what might easily become an apology from the Mergenthaler has merely the flavor of reasoned explanation. And good Pilsener has a mollifying influence, also.

Mr. Van Rensselaer's elaborate orchestra "smokers" which are possibly unique in the entire American musical field have the virtue of occasioning many a salutary *rapprochement*. An especial case in point last Wednesday evening was that involving a certain eminent violinist and the recorder of musical happenings for a daily paper. Explanations of a particular critical observation was frankly sought. It was as frankly given. Result—mutual understanding of respective positions and a convivial glass.

These annual entertainments by the Philadelphia Orchestra's generous president have always a peculiar and engaging charm. The scene is spacious Horticultural Hall, the initial attraction an admirable "popular" concert by Mr. Stokowski's organization, the sequel pure sociability with the rigid mask of professional artistry comfortably removed. Thirteen hundred persons were present on Wednesday night. They included not only the entire personnel of the orchestra, and the long established singing society,

the Orpheus Club, but also leading critics, newspapermen, painters, writers, and in fact most of the city's prominent factors in the domain of art. After such an occasion, criticism is bound to be better understood. It is also certain, without jeopardizing conviction, to be more considerably written.

It is not, however, wholly to the soothing effect of good fellowship that the recent quietude in Philadelphia's musical sphere must be ascribed. The disturbing strains of opera have been unheard here for an entire week. The town that doth have opera in its soul

"Is fit for treason, stratagems and spoils. Let no such town be trusted."

Opera is indeed a fine thing, but unquestionably it is the prize trouble breeder in the realm of the arts. Mr. Rosenbach and his ill-starred Philadelphia Grand Opera Company now appear to be quiescent. Mr. Gatti did not send his music drama troupe to Philadelphia last Tuesday. All was calm for a brief space on oft-ruffled waters.

Their surface, however, is to be moved again to-morrow and already the first faint breaths of the musical Mistral have been felt. Geraldine Farrar is scheduled to submit her variously criticized conception of the Bizet-Meilhac-Halévy *Carmen* in our own Metropolitan. A society editor on a local daily newspaper was telephoning the other day concerning gowns to be exhibited on that occasion.

"What do you intend wearing, Mrs. Blank?" was asked.

"I'm not going," came the answer.

"How's that?"

"Well, I've seen Farrar's *Carmen* in the movies for ten cents. Why should I pay five dollars?"

Poor Mr. Gatti! Grau died of opera. Conried lost his fine reputation acquired in the management of the Irving Place Theater. Oscar failed. Our own Mr. Rosenbach is mute. Pity the impresario of music drama. Envy the orchestral director. You can't see Beethoven's Fifth Symphony in the cinema.

Speaking of symphony leaders, one of the greatest has lately been with us. We were not quite certain of this eminence until Dr. Karl Muck directed the Boston Orchestra in the Academy of Music, last Monday night. Muck's rigid Prussianism has been roundly condemned. But Philadelphia has seen it yield to the emotional and poetic appeal of a program of modern masterpieces. The bill presented César Franck's immortal D Minor symphony, Debussy's "tween-world" "Prelude to the Afternoon of a Faun," which is fast becoming "standardized," and Chabrier's rapturous "España" overture. Gabrilowitsch played the Rachmaninoff Second Concerto with exquisite art. The work is interesting and effective, if not exactly epoch-making.

It was especially the Debussy and Chabrier offerings which converted Dr. Muck from a perfectly fitted mechanism into an artist of throbbing soul. His superb orchestra read the native Iberian measures, which are the basis of the overture, with the interpretative mobility of a single peerless virtuoso. Spain itself, gay and tragic, passionate and stern, arid and flowering, were all shadowed in this thrilling exposition. When it can do these things, why should the Boston orchestra play Bruch and Bruckner?

The irresistible appeal of the Chabrier work makes one wonder why more Spanish music is not heard in our land. There are Iberian composers who have made equally as moving beauty of local color as has this gifted Frenchman. By no means all of Granados has been explored, but there is still a greater than he in Don Tomas Breton, whose delightful opera "Dolores" was once listed by Oscar Hammerstein. Breton has a notable position in modern Spanish music. The present writer once heard him direct a splendid symphony orchestra in the remains of Charles the Fifth's vast palace on the Alhambra hill and the concert would have been illuminating to those who believe Peninsular music to be all castanets and tambourines. Joaquin Valverde—"Quinito" he is affectionately called—has also created worthily and some of his "zarzuelas," one-act operettas, reveal far more inspiration than certain kinds of art more ambitiously conceived. Spanish light opera would indeed be a welcome substitute for the threadbare Viennese brand, with which we are surfeited.

And, still on Spain, it may be added that the usually impeccably accurate Philip Hale let a curious error creep into his valuable Boston Symphony program notes. The ancient city of the Alhambra and Generalife was spelled "Grenada." There are properly three "a's" in this word. As Mr. Hale gave it, he made

unwitting reference to a small British island in the West Indies, whose name, moreover, is usually accented on the first syllable with the unexpected "e."

Mr. Stokowski's efforts to infuse the flavor of novelty or semi-novelty into last week's Philadelphia Orchestra program was not wholly successful from the viewpoint of the auditor's pleasure. The bill was badly arranged—even dull. Mischa Elman came forward with Max Vogrich's concerto based on Dante's "Divine Comedy." The musical work has fine moments and, particularly in the opening movement, a somberly impressive Dantean atmosphere. But genuine inspirational indices are lacking and the somewhat diffuse solemnities afforded no life's contrast to the extremely flatulent "Poem Divin" of Alexander Scriabine, which was the succeeding purely orchestral number. This modern Russian offering is surely a dreary affair. Just where the alleged "divinity" of the "poem" comes in is hard to see. Explanations on the score seem to indicate that this so-called symphony is a musical portrayal of life's struggles toward immortality. The theme is venerable with musicians. Some one among them is always telling us that our existence is a feverish vision. All great poets have, of course, voiced this not startling message. Scriabine maunders and wanders on his theme, his orchestra rages and coos, so extensively, so diffusely that the ear is wearied, the senses are atrophied, and one is likely to be convinced that "the most loathed worldly life" is better than its musical picture.

Furthermore, Liszt with eloquent and almost unrivalled instrumental vividness depicted the whole thing in "Les Preludes." "Le Poem Divin" is simply "Les Preludes," muddled, clouted, irritatingly and hazily amplified.

Mr. Elman also played Saint-Saëns's conventional show piece, the "Rondo Capriccioso." He was received with familiar ebullitions of popular ecstasy.

Mr. Stokowski began his program with Brahms's rather attractive "Variations on a Theme of Haydn." "The Rustic Wedding" Symphony, which had been previously announced on the bill, was postponed. It seems a pity that this graceful work could not be given in the current week's concerts. Then we shall hear the Franck D Minor, which Dr. Muck just submitted. Here is again the old story of program similarity. Mr. Stokowski does this work sympathetically and generally admirably. It is not on any score of invidious comparison, but solely for the sake of long-neglected variety, that some better arrangement is urged.



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Harmonized and arranged by

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"The American Coleridge-Taylor."

The masterly arrangement by Mr. H. T. Burleigh in retaining the true folksong atmosphere of this old negro Spiritual Melody, has commended it to the most eminent artists of the day, through whose efforts this folksong has been brought into wide popularity this season.

The following are a few of the celebrated artists who are singing

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Madame Pauline Donalda
Madame Charlotte Lund
Madame Anita Rio
Madame Sembrich
Madame Louise Homer
Miss Mary Jordan
Miss Christine Miller

Miss Emma Roberts
Mme. Zabetta Brenska
Mr. John McCormack
Mr. William Wheeler
Mr. Percy Hemus
Mr. Arthur Herschmann
Mr. Francis Rogers
Mr. Edgar Schofield

What the critic of the NEW YORK TRIBUNE November 24, 1916, says:

"Harry Burleigh's arrangement of 'Deep River' was also present. It is a significant tribute to this song that it has been on a majority of the programs of song recitalists during the last three weeks."

G. RICORDI & CO., Inc.

14 East 43rd Street

NEW YORK

MUSICAL AMERICA'S OPEN FORUM

Urges National Institutions for Popular Dissemination of Music

To the Editor of MUSICAL AMERICA:

I have been a subscriber to your paper for a short time and have taken great interest in reading it. The purpose of this letter is just a few friendly words regarding the opera situation in America, which at present seems to be the leading spirit in the musical world.

I feel that it is a crime, indeed, that such an institution as grand opera has been made the plaything of inexperienced managers, and their failure has created false impressions upon the general public of this country. Being of foreign birth, I realize what a wonderful institution opera is for the general uplift and advancement of music in a country, when managed in such a way as to give the general public an opportunity to attend the performances.

I think it an outrage that such immense prices are charged for performances.

Why is it that Europe is successful in her advancement of musical interests through this source? Simply because the management of these institutions is under the supervision of the government. Consequently, no one artist is permitted to charge a fabulous sum of money for his or her services. I think this country would be a great deal more benefited by institutions of the type of the San Carlo company, which, I feel, offers performances that give general satisfaction.

There has been much talk regarding the great amount of money being spent by American people in foreign countries for musical educations. And why do people go there? The answer is simply this: The artists there are in the work for the sake of art, and thereby they create an atmosphere which will never take hold of the American people until art is given for art's sake, and not for financial gain.

Is there not some way whereby national institutions could be organized all over the country, helping the musicians to give these people an opportunity to hear some of the beautiful work of art?

As long as present conditions hold I am afraid music in America will be at a standstill, in spite of the faithful and hard work of some of our leading musicians to spread their art broadcast.

Sincerely,

ALEX ENNA.

Green Bay, Wis., Dec. 28, 1916.

A Frank Criticism of Bracale Opera Season in Havana

My Dear Mephisto:

I remember to have promised you in my last letter to send to MUSICAL AMERICA some criticism regarding the Bracale Opera Company which is operating here in this city.

As a whole, the entire company is mediocre, for the reason that there is only one singer who deserves the title of singer *di primissimo cartello*, or, in other words, the only great singer is the baritone Riccardo Stracciari.

The prices are very high, for an orchestra seat costs \$8 for a single per-

formance, and the general admission costs \$4, which is inconceivable. The best opera company in the world, that is, the Metropolitan Opera House, would never charge as much as that for a general admission. Just imagine! The poor people cannot go to the opera at all. A place very uncomfortable in the family circle—we call it "paradise"—costs only two dollars and fifty cents.

The artists are as follows:

Sopranos: Anna Fitzu, Aires Borghi Zerni, Lucille Lawrence and Mlle. Zotti. Mezzo-sopranos and contraltos: Regina Alvarez and Ada Poli. Tenors: Giuseppe Taccani, Fernando Carpi and Hipolito Lazaro. Baritones: Riccardo Stracciari, Ernesto Caronna and Señor Valle. Basses: Giovanni Bardi and Enzo Bozano. Conductors: Riccardo Del-lera and Arturo Bovi.

So far the company has sung "Isabeau," "Barbero de Sevilla," "Madama Butterfly," "Traviata," "Rigoletto," "Tosca" and "Puritani," and to-night it will perform "Cavalleria Rusticana" by Zotti, Taccani and Valle, and Leoncavallo's "I Pagliacci" with Stracciari, Anna Fitzu and Lazaro in the cast.

The initial performance took place on Tuesday, Dec. 19 with "Isabeau" by Mascagni, and with the following cast: Isabeau, Anna Fitzu; Folco, Señor Lazaro; Re Raimondo, Señor Valle; Cornelius, Signore Bozano.

"Isabeau" did not produce any enthusiasm among the audience, for the second time it was played the house was nearly empty.

The principal part of the opera relies upon the orchestra, which on this occasion played extremely loud, and conducted by Signore Barbanini, who is a very good chorus master and nothing else.

The singers did not do well. Miss Fitzu sang her part as well as she possibly could. This opera is not well suited to a good soprano, and she did better in "Tosca."

To my mind Hipolito Lazaro did not sing his part, but screamed it. It is a pity, for it looks as if he would lose his voice in a very short time, for he forces it very much and sings off the pitch with too much frequency. His mezzavoice is simply glorious, and when he uses it he really produces a very deep impression on the audience—not in the gallery where there is a good and tireless *claque*, but on the intelligent people that go to the opera house. Of course, there are in Cuba a great many Spanish people who applaud him furiously every time he sings, for the Spanish people are very patriotic when they are away from Spain. After "Isabeau," Lazaro sang in "Rigoletto," in which he did not obtain much success. One high tone he sustained so long that the intelligent people said Lazaro needed a timekeeper when he sang.

Anna Fitzu sang *Tosca* with more success than *Isabeau*, having more opportunities in the former opera. Mlle. Zotti has sung "Butterfly" and "La Bohème." Her voice is good and she acts very well.

Giuseppe Taccani, the tenor, sang in "Madama Butterfly" and in "Bohème," and he has lost much of his beautiful voice, though his acting and his method of singing have improved a great deal.

In "Butterfly" he sang beautifully in the love duet that ends the first act, and also sang well in the duet "Addio fiorito asil" of the last act.

The only star of the opera company is the celebrated baritone Riccardo Stracciari. This artist has improved in art and in voice, and I wonder why he is not in the Metropolitan Opera Company. His high tones, his middle voice and his low register are simply magnificent, and when he sings he makes a very good impression.

He made his debut with Verdi's "Traviata," interpreting the part of *Ger-mont, Sr.*, and we never thought a baritone could make so much of a part rather small and uninteresting. His singing in the duet and solo of the second act provoked so much applause that he was compelled to repeat the aria "Di Provenza." His appearance is elegant, and he always sings as the composers wrote the scores.

Lately in "Rigoletto" he showed his versatility by singing this difficult rôle as well as any other baritone could do. In the Monologue "Pari siamo" of the second act, and in the scene of "Si vendetta" of the third he surpassed Titta Ruffo, for Stracciari has a good voice, acts and sings magnificently and is not exaggerated as Titta Ruffo is.

In "Tosca" he repeated his triumphs and was the hero of the entire performance. However, I cannot forget Scotti's *Scarpia*.

The other singers are very mediocre and deserve no mention, excepting the tenor, Fernando Carpi, who sings very well.

Well, dear Mephisto, this is my poor opinion on that matter of opera, and it is impartial, because I pay my money whenever I go to the opera. For that reason I have the right to tell the truth.

Wishing you a Happy New Year, I remain as ever

Yours sincerely,

THE CUBAN DILETTANTE.

Havana, Cuba, Jan. 4, 1917.

Apropos Strauss and Debussy

To the Editor of MUSICAL AMERICA:

Will you kindly tell me where Richard Strauss and Claude Debussy are at present, and what they are doing? Have they had any part in the European war?

Very sincerely,

BARBARA TUNNELL.

Morristown, Tenn., Jan. 4, 1917.

[Strauss spends the greater part of his time in Munich and Berlin, professional work taking him to the latter city. Debussy is in Paris. He has been ill of late. Neither has played an active part in the war, and it is extremely improbable that they will be called to the colors. —Editor, MUSICAL AMERICA.]

Suggests Fund for Encouragement of Earnest Students

To the Editor of MUSICAL AMERICA:

I have been reading MUSICAL AMERICA lately and am much interested in the "Open Forum." My daughter has been in New York a year and the thoughts often occur: Is it worth while; is she

with the right teacher? has she a chance to succeed? It has cost \$2,000 for the last year and will she ever be given a chance to "demonstrate"? Would such artists as Bauer, Godowsky, Gabrilowitsch, or such critics as Finck, Sanborn and others hear her even if paid for an interview? It does not seem to be much trouble in New York to raise a fund for most any purpose, but where is there any society to look after and encourage those who may have talent? I do not refer to students who are in New York just to spend the winter, who are pretending to be studying music, but I mean those who are really interested and want to make a success of music and intend to make music their life-work. With the present high cost of living, how few can stand an expense of \$2,000 a year! Is it worth while?

Very truly yours,

A. J. H.

Louisville, Ky., Jan. 5, 1917.

Author of "Musicus" Letter Praised by Henry F. Gilbert

To the Editor of MUSICAL AMERICA:

I hope you will grant me sufficient space to compliment "Musicus" upon his splendid letter in MUSICAL AMERICA for Dec. 30, 1916. It was straight-from-the-shoulder and hit the nail squarely on the head. Such a letter as this certainly justifies your Open Forum department in fine shape. The comparison between Isocrates and Demosthenes in its relation to the modern phases of the art of music was especially fine. In fact, many times it seemed as if I were reading my own thoughts but even better and more strongly expressed than I could have done myself. I certainly take off my hat to him as a thinker and a fellow-spirit.

Yours sincerely,

HENRY F. GILBERT.

Cambridge, Mass., Jan. 7, 1917.

Seeks Rachmaninoff Song

To the Editor of MUSICAL AMERICA:

After trying nearly every publisher of note in this country, besides about fifteen of the largest retail music dealers in this country and Canada, I have been unable to obtain the song, "In Silent Night," Rachmaninoff, and if any of your innumerable readers can give me any information relative to this song through these columns it will certainly be sincerely appreciated by

Yours truly,

RAYMOND V. CHAFFEE.

Detroit, Mich., Dec. 29, 1916.

A Great Stimulus to All Musicians

To the Editor of MUSICAL AMERICA:

Inclosed please find draft for subscription renewal of MUSICAL AMERICA. I am sure we are willing to pay the extra amount for your most interesting paper and consider it a great privilege that we can obtain such a valuable aggregation of musical matters which keeps us in touch with the musical world. The weeks are none too short when looking forward to our paper, which, I am sure, is a great stimulus to all musicians.

With best wishes for your continued success,

Very truly,

THELMA N. NEWELL.

Fenton, Mich., Dec. 15, 1916.

SECOND RECITAL

BOGUMIL SYKORA

Aeolian Hall, March 24, 1917, 3 P. M.

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NEW YORKERS AGAIN HEAR MC CORMACK

A Simple Tribute to the Tenor
Noted at His First Recital
in Metropolis

There was one supremely happy old lady at the John McCormack concert at the New York Hippodrome on Sunday evening, Jan. 7. She always occupies a seat in the front row among the hundreds that fill the big stage when McCormack sings at the Hippodrome. When the recital had ended and the big audience had begun to troop out, McCormack came back through the crowd that was insisting on "just one more song," and the little old lady reached up and patted his shoulder as he passed—a simple tribute, but one of which a singer of deep human sympathies might be extremely proud.

The audience that welcomed McCormack's first New York appearance this season was possibly in large measure the same that regretfully bade him farewell last spring. On this occasion, as before, the famous tenor's singing not only satisfied the esthetic senses of his hearers, but touched their hearts as well.

Mr. McCormack's program was deftly built, opening with Handel, Schubert, Brahms and Rachmaninoff offerings. One new composition on the program, a "Cradle Song," by Hamilton Harty, was a pretty bit of melody that drew quick response. Harry T. Burleigh's "Three Shadows" and Edwin Schneider's "Your Eyes" were included in this group, which ended with John Melvin's "Her Portrait." The folk-songs included arrangements by Milligan-Fox and Herbert Hughes, and were supplemented by innumerable songs identified with McCormack's name, including the ever-popular "Old Refrain," by Fritz Kreisler.

Donald McBeath, the violinist, was in splendid form, and Edwin Schneider was, as always, a delightful accompanist.

M. S.

Southland Singers Open Concert with New Patriotic Song

Opening its first concert of the season with the stirring new patriotic song, "Hail, Land of Freedom!" by George Chittenden Turner, the Southland Singers, under the direction of Philip James, gave an attractive program at the Hotel Plaza, on Jan. 8. The club was assisted by Mina Chumsland, soprano; Mary Zenaty, violinist; Hubert Linscott, baritone,

and Bernice L. Maudsley, accompanist. A. Goring-Thomas's "Time's Garden" and Clutsum's "I Know Two Bright Eyes," both arranged by Victor Harris, were delightful offerings, as was Strauss's "Ständchen." Compositions of Grieg, Brahms, Hahn, Poldini, Saar, Rogers and Kampermann were heard, the work of the chorus throughout being of exceptional character.

BOGUMIL SYKORA'S CONCERTS

Russian 'Cellist to Repeat His Recital
in New York

Bogumil Sykora, the 'cellist, who made his American debut in a recital in Carnegie Hall, New York, last month, is to give his second



New York recital in Aeolian Hall, March 24. Born in Russia, Mr. Sykora studied at the Kiev Musical Academy, under Prof. F. Mulert. He received high honors and completed his training under Julius Klengel of the Royal Academy, Leipzig.

Mr. Sykora has played successfully in concerts and recitals in London, Paris, Petrograd, Moscow and other important European cities. He has been complimented by the press upon the beautiful tone he draws from his 'cello and his particularly artistic style.

Mr. Sykora is the possessor of an old Italian 'cello, made by Joseph Gagliano, which is said to have cost more than \$12,000. He has used this instrument a number of times when he has appeared before crowned heads of Europe. He is also using this 'cello on his present American tour.

Barrère Ensemble's Art Acclaimed in
Middletown, Conn.

MIDDLETOWN, CONN., Jan. 5.—The Barrère Ensemble gave last evening the third concert in the Middlesex Association's series. Beginning with a Serenade by Mozart, the wholly delightful program embraced examples by Perilhou, MacDowell, Aubert, Le Clair, Pfeiffer, de Wailly and Gouvy. The famous flautist and director of the ensemble, George Barrère, was the soloist. His tone was of a rare order of beauty. Mr. Barrère's colleagues also distinguished themselves and were repeatedly applauded.

TO GIVE FRENCH OPERA AT THE CASINO

Season Under De Vally to Open
on Feb. 19—Clément on
Artist Roster

The season of French grand opera, already announced in MUSICAL AMERICA, is to open on Feb. 19 at the Casino, New York. It will be inaugurated with Charpentier's "Louise," conducted by the composer himself in the event that his arrival, which is expected by the producers, becomes a reality.

Owing to the difficulty encountered in bringing some of the most important artists from France, delays have been unavoidable; but with the co-operation of the French and Belgian governments, under whose auspices the season will be given, plans have finally taken definite shape. Profits above actual operating expenses will go to the French and Belgian wounded soldiers. Thanks to this official patronage, some of the leading singers of the Paris Opéra and Opéra

Comique and of the Theatre de la Monnaie in Brussels will be sent to New York.

Moverover, several celebrated conductors, among them Saint-Saëns, Charpentier, d'Erlanger, Fourdrain, d'Indy, Leroux, Widor and possibly Messager, will, it is hoped, come to direct in person their operas. The season is expected to continue for ten weeks.

The organization, practically in its entirety, is now giving a series of performances in Marseilles, under the direction of the impresario of the Opéra Comique of Paris, M. Victor Audisio. These performances, under the patronage of the municipality of that city, will continue for three weeks more and then the entire organization, under the naval protection of France, will sail for the United States.

The season in this country will be under the direction of M. Antoine v. K. de Vally.

Edmond Clément, the tenor of the Paris Opéra Comique, who is now closing an engagement in Madrid, will, it is said, be with the organization at the opening of its New York season.

UNSTINTED APPLAUSE FOR THE OLIVE MEAD QUARTET

Uncommonly Good Playing of Works
by Schubert, Tancieff and Beethoven in New York Program

OLIVE MEAD QUARTET, concert, Aeolian Hall, Jan. 6. The program:

Quartet, D Minor, Op. Posth.; Schubert; Theme and Variations for String Quartet, Op. 7, Tancieff; Quartet, B Flat, Op. 18, No. 6, Beethoven.

Hemmed about by Schubert and Beethoven, the Russian Tancieff's early Theme and Variations sounded lamentably undistinguished. Fancifully colored the work undoubtedly is, yet it was bound to suffer in juxtaposition with the superb Schubert essay, which is a monumental example of quartet writing. As regards execution, the Olive Mead players did both full justice. Especially fine was the rhythmical grasp of the difficult Presto variation in the Russian work.

The Beethoven Op. 18, No. 6, is by no means to be catalogued among the greater quartets of the master. Cheery it is, and exquisitely made. But only one movement, the third, called "La Malinconia," foreshadows the sublime things that the future brought forth. This deeply felt Adagio is probably the source of life of this particular quartet. Miss

Mead and her colleagues played the work with abounding enthusiasm and no little virtuosity. They sharpened its outline skilfully, not neglecting, however, to lavish care upon the minor details. Altogether, it was a praiseworthy performance. The audience was large and applauded the four artist associates unstintingly.

B. R.

Parnell, Constantino and Picco to Sing
in Homer Moore's Opera

ST. LOUIS, MO., Jan. 5.—The dates for the performances of Homer Moore's grand opera "Louis XIV" (in English) have been changed, and are now set at the Odeon for Feb. 12, 14, 16 and 18. There will be an orchestra of 60 (members of the Symphony Orchestra), and already Evalina Parnell, soprano; Florencio Constantino, tenor, and Milo Picco, baritone, have been engaged. Charles Sinclair will have entire charge of the producing end. There is a board of guarantors on which there are already thirty-one names, and a subscription in excess of \$2,000 over the estimated cost.

Alfred Kastner, the prominent harpist, who recently scored a success as soloist with Maud Allan's Company has been appearing with equally encouraging results at the Rialto Theater, New York, where he has won favor as a soloist. Mr. Kastner recently arrived in America from London.



LADA

who during the present season has had twenty-six performances with the RUSSIAN SYMPHONY ORCHESTRA, will make a second tour of the south in February and March, assisted by a string quartet.

"The large and discriminating audience was amazed at the loveliness of Lada and the splendor of her costumes. She is one of the most beautiful young women who has ever appeared before a Houston audience. Her movements are grace itself and her dancing beyond compare. Altogether, the evening was one of the most perfect for which Houstonians have had occasion to render thanks in many a day."

HOUSTON DAILY POST,
(Houston, Texas).

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more, A Great Musician

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JOHN POWELL

There were in his playing a lusciousness of tone, a variety of tints, a subtle delicacy of phrasing, an onward sweep, an instinct for building climaxes which frequently suggested that Paderewski himself was at the piano."

H. T. Finck, New York Evening Post

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New York, January 13, 1917

"THE MUSIC OF TO-DAY"

Such an experiment as Harold Bauer's last Saturday in offering a program of "the music of to-day," serves a distinct purpose. A whole recital devoted to the compositions of a particular school or period supplies a perspective not to be gained by listening to isolated works. Now, while Mr. Bauer brought forward several productions endowed with merits of a sort, the whole session bore testimony not so much to the distinctive

virtues of latter-day creative tendencies and performances as to their signal deficiencies. The afternoon's disclosures were negative rather than otherwise. But in revealing this truth, Mr. Bauer must be credited with doing a very real service. It is a good thing to take stock of contemporary artistic accomplishment, to ascertain its value even if the findings disappoint.

The pianist played from Schönberg, Franck, Moussorgsky, Royce, Scriabine, Laparra and several others. From the aggregation we can eliminate Franck and Moussorgsky, who, however, modernistic their proclivities and however influential even now, must not be numbered among those who have been endeavoring to express the experiences and aspirations of the past five or ten years. Considering the others as mouthpieces of the age (or, to be properly circumstantial, of the period anterior to the war) those who took counsel of their inmost feelings and artistic consciences must have been struck by the fundamental sterility of their effusions. They heard not a little that was clever, fancifully ingenious, atmospheric. At best they discovered artistic preciosities, picturesquely imaginative conceits, the refinements of skilful diletantism; at the worst, banality, pretense and illusory complexities posing as reconditeness and profundity. What they did not receive was a message—an impulse that nourished the spirit, that moved the heart, that filled the consciousness with the certainty that some vital outgiving had been effected. What they must have felt over and above all else was the essential pettiness and superficiality of it all. Art cannot live by atmosphere and display alone.

It is on occasions like this that one senses the immutable greatness of the masters and the falsities of so much of art life since the beginning of the century. How futile these modern vaporings by the side of a Beethoven andante or a Chopin prelude. And how eagerly one longs to see how humanity will respond to the purgation to which it is even now being put; to know those who will reveal the oracles and messages of the new life!

It was a good work that Mr. Bauer did in holding up the musical mirror to the present generation.

A CHORAL RENAISSANCE

With this Christmastide the community music movement has reached a climax which presages a re-birth of the interest in choral singing among us.

For some years musicians of broad sympathies have sought vainly to find some artistic influence which would revive the love for choral music that, a generation or two ago, made singing societies flourish all over the country. Now, lo and behold, the trick is being done! It is a somewhat ironical fact that the magic influence which is bringing this about is not so much that of Art (in the aristocratic sense), but rather a human, democratic influence—that of the community chorus, which some of the aristocrats in music have affected to look upon with condescension.

Let us see how this metamorphosis will come about—nay, how the process has already begun. Suppose that Mrs. Smith, Miss Jones and Mrs. Robinson—neighbors—have heeded the call to sing with the community chorus of their town. None of the three has ever had any experience in singing—in fact, they've never given their voices a thought, but the invitation sounds neighborly, and they accept. What is the result?

At first they are put through the regulation "Old Black Joe," "All Through the Night," and so forth. Each begins to feel a sense of kinship with her fellows and of personal participation in their joys. Next the chorus may take up a special community song or the "Pilgrims' Chorus," or some such number a trifle more advanced. This leads to the rehearsal of some regular choral work—perhaps the "Messiah." That may be somewhat beyond the scope of the chorus, but it is good for the singers—it stimulates them. By this time, we may find that our Mrs. Smith has only a passable voice and an even worse "ear," while Miss Jones and Mrs. Robinson have quite respectable voices and a good deal of musical aptitude. In other words, Mrs. Smith fits into the community chorus and into that only, whereas her two neighbors are ready—and eager—for choral work that is more exacting.

Now we are coming to the transformation period in our little parable. In our hypothetical town there may be another chorus—if not, there ought to be room for one, unless it is but a small hamlet. It is perhaps a compensation of nature that the musician who has the skill to train a chorus from the artistic side frequently lacks the spark of democratic feeling that would fit him to magnetize a throng in community singing—and the converse is also true. It is the chorus, then, trained by the aforementioned highly skilled musician into which Mrs. Robinson and Miss Jones are now admitted, while Mrs. Smith finds her needs satisfied in the community chorus, where "whosoever will" may sing.

The community chorus is not only increasing the number of persons in each town who have a desire to

participate in the best choral music, but it is fitting them musically for such participation.

However the promulgators of the idea will make its realization more speedy and more universal if they will enlist two powerful aids. First, they must make it a point to keep the community chorus young in spirit by drawing strongly upon the ranks of the high school students, thus providing an outlet for the choral enthusiasm yearly generated in the schools. Secondly, they must enroll in their support the American composers, so that the latter may create inspiring choral works adapted both to the purpose of the community chorus and to the musical needs of our time.

PERSONALITIES



Photo by Bain News Service

With Werrenrath in His Office

An example of the help which an artist's family may be able to give him in the matter of dispatching some of the necessary business details of his work is found in the co-operation afforded to Reinald Werrenrath by his mother and his wife. In the baritone's home in University Heights, near his Alma Mater, New York University, he has fitted up a rather complete business office, where he is seen in the above photograph. While the larger routine matters concerning Mr. Werrenrath's concerts are handled by his managers, the Wolfsohn Musical Bureau, there are certain more intimate details which are attended to by the singer himself, or—when he is on tour—by his family.

Sousa—Trapshooting and horseback riding are the favorite forms of recreation of John Philip Sousa, and in Philadelphia recently the veteran American bandmaster and composer carried off first honors in a trapshooting match, scoring ninety-five.

Starr—Frances Starr, the noted actress, is singing in public for the first time in the production of her new play, "Little Lady in Blue," which is being presented at the Belasco Theater, New York. She sings at the spinet a song by William Furst. Miss Starr has been studying singing with Victor Harris for four years.

Matzenauer—Mme. Margaret Matzenauer finds time to coach and accompany her daughter, little Adriana Matzenauer. The three-year-old prima-donna-to-be is soon to have two numbers added to her repertoire, which already includes three little German songs, two in English and one in Italian. Unhappily, Miss Adriana's pet St. Bernard dog, Borian, insists in joining in some of the numbers.

Althouse—Favorite outdoor recreations of Paul Althouse, the tenor of the Metropolitan Opera Company, are riding, golf, tennis and swimming. Both Mr. Althouse and his charming mezzo-soprano wife (Mme. Zabetta Brenska) are expert swimmers, very dependable in case of accident, having studied rescue methods at their summer home on Long Island. A part of the winter evenings of Mrs. Althouse is given up to the translation of her husband's songs, and assisting him in the preparation of programs for his festivals and concert tours.

Hofmann—Much interest has arisen in the announcement of a new work by Michelle Dvorsky, entitled "Chromatic," which is to be played in New York by Josef Hofmann and the Philadelphia Orchestra on Jan. 11. In Cincinnati, where "Chromatic" recently had its first American performance, it was suspected that the composer was Mr. Hofmann himself. The pianist, however, vigorously denies this, although he accepts the implication as a compliment to his own creative ability. According to Mr. Hofmann, Michelle Dvorsky is a young Frenchman, an invalid, living in retirement at San Sebastian, Spain. His music came to the notice of the pianist as part of a wealth of material submitted to him each year.

POINT and COUNTERPOINT

THERE is hope. Even if the New York critics refuse to devour each other, as we have adjured them to do, perhaps some of their colleagues in other cities may undertake the task. One of Cleveland's critics, Wilson G. Smith, in the *Cleveland Press* of Dec. 29, hit off one of the characteristics of the New York fraternity—their "encyclopedic erudition." Relating that the use of the lute, viola pomposa and the piffero in "Francesca da Rimini" set the "encyclopedic pens a-wagging," he adds:

The intimate knowledge published by the critics concerning these harmless members of the orchestra exhausted all of the encyclopedias ever penned by investigating man. What the music was like, what it portended and what its emotional and technical construction signified was passed by in silence. Probably it was of too recent evolution to be found in the Britannica at hand. Truly musical criticism in New York is a thing of wonder if not of incubation.

Thank you, Brother Smith; and what we'd like to know next is, "What's the matter with musical criticism in Cleveland?" Maybe some of your constant readers will step forward and tell us.

Theo. Karle has become used to being billed as Theodore Karle, but the *Chicago Evening Post* announces the tenor soloist in the Apollo Club's production of "The Messiah" as Theodora Karleton. Perhaps the composer thought Karle was a feminine relative of the paper's musical critic, Karleton Hackett, suggests Farnsworth Wright.

Frederick Donaghey, critic for the *Chicago Tribune*, accuses the Chicago Opera's Italian audiences of using black-hand methods to make their favorite tenor a success. In a review of "La Bohème" Donaghey says:

"Miss Farrar had a rendezvous with efficiency, and kept it despite strong provocation to interrupt the proceedings by dying of laughter. The sincerity of this interesting young woman's Chicago reform was eloquent as, in the first act, she sat in her chair and registered delight and sympathy when the Camorra in the galleries turned itself loose in a demand that the tenor repeat his singing of Rodolfo's aria. He sang it the second time to the backs of the main-floor spectators; they were more interested in getting a look at the lower or first-balcony stratum of the boys from home, who, even though they check their saved-off shotguns before entering the opera-house, are become a menace to order whenever the Sicilian tenor is in the bill."

What has puzzled us for some time is the following: Is the Broadwaysque style frequently employed by Mr. Donaghey considered by the revered *Tribune* as good form in the criticism of serious musical offerings?

"Muratore is a great artist," remarks B. L. T. in the *Chicago Tribune*, "but that is no reason why he should wear both belt and suspenders in 'Carmen.' Our best people are not doing it this year, Loosh."

Fay Foster, in the *Clef's* New York correspondence tells us that between the acts of the opera a very soulful singer was introduced to a rather matter-of-fact gentleman. Gazing at him dreamily, she murmured, "I think we have met before, probably in a previous incarnation." "No, madame," he replied, rather absent minded, "it was at the Musicians' Club."

"Vox Humana" is of the belief that we should institute a correspondence school for budding music critics, and for the guidance of beginners he supplies a few definitions:

large and enthusiastic—What the audience always is at concerts and recitals.
ovation—Applause from several relatives and creditors.
charming—That is what the soloist must be if she is between sixteen and seventy years old.
accompanist—Unusually used with "valuable."
critic—What every critic aspires to be.
chaos—Result when two or more critics discuss music.
salvo—See applause.
artistic temperament—Actually, a nasty temper; much affected by half-baked mediocrities.
remarkably talented—The conservatory press

agent's invariable allusion to every student at a studio recital.
rotten—No use defining this; you ought to use it frequently, but you'll never be allowed.
publicity—What every tenor wants (also soprano, violinist, etc.).
benefit concert—Usually a subtle scheme to get cheap advertising and a free hall.
bouquet—A source of great expense to the artist's agent, or relatives.
professor—Title of every conservatory pupil in towns with less than 75,000 inhabitants.
beautifully rendered—The way the friend of the editor sings every number.

We told you in the Point and Counterpoint of Dec. 23 that a vocal-teacher friend had chastened our attitude toward press agent piffle concerning musical artists. Well, we met him at the opera a few days ago and he made this comment on our exposition of the subject:

"Bully! Now, if you'll just eliminate another line of bunk, all will be well. I mean the items to the effect that 'So-and-So is having an active season, followed by a list of places where he has sung—before the Hohokus Culture Club, in some third-rate benefit; none of them a real engagement, and in many cases the artist has sung for nothing. And why do they want this stuff printed? Simply in the hope that somebody will believe that they are active and will engage them.'"

Very good, friend, consider the "active season" euphemism in disfavor. And, press agents, take notice!

"What a strong, shrill voice Miss Mellow has."

"Yes. I would advise her to devote herself to Christmas carols."

"Why?"

"They are sung only once a year."

Perhaps the St. Louis program which abbreviated Overture to *Ov.* is responsible for H. Godfrey Turner's "ad" of a Maud Powell recital in a Sunday paper, wherein we find this line:

Guadagnini VI. Steinway Pf.

Evidently Mme. Powell is not going to have anyone neglect the violin in these little matters of giving credit—not if she can help it.

We had thought that the joke about the girl who sings badly had died out, but here it comes again, from the City of Culchaw:

Wife—"That girl in the opposite flat is quite a promising singer."

Hub—"Well, get her to promise that she won't sing any more."—Boston "Transcript."

Hokus—"Oh, every man has some vice."

Pokus—"I guess that's right. If he doesn't write poetry he belongs to a glee club or an amateur theatrical society."—Judge.

Here's a little comedy of initials. When a recent interview with Arthur Herschmann was published, signed by A. H. of our staff, some acquaintances of the baritone asked him if he had not written the article. That reminds us of the occasion, some time ago, when a notice written by our K. C. concerning the recital of an artist with the same initials, brought forth a similar query. How charitable-minded people are—not!

Talk about your chorus as star in "Boris"—that's nothing to the omniscience and omnipotence demanded of New York's Community Chorus in its singing of the "Messiah," solos and all. As our reviewer suggested last week, it was fortunate that the basses did not have to negotiate the grilling florid aria, "Why do the Nations?" And it occurs to us that Mr. Gatti might interpolate some Hippodromic thrills into his Sunday concerts by having the soprano section of the Metropolitan chorus perform the second *Queen of the Night* show-piece from the "Magic Flute" or the basses essay the "Largo al Factotum" patter of the "Barber of Seville."

She: "I understand two of the New York music critics have been attacked by ear trouble."

He: "Another result of the bad singing at the Metropolitan, eh?"



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MÉRÖ'S SABBATICAL YEAR

Pianist Devoting Most of Season to Gaining Complete Rest



Yolanda Mero, the Gifted Hungarian Pianist

With the exception of her New York recital, which comes shortly, an appearance as soloist with the Cincinnati Orchestra in March and a Boston recital earlier in the season, Mme. Yolanda Mero, the gifted Hungarian pianist, has had what might in a sense be called a sabbatical year, during which she has taken almost a complete rest. She will be heard many times next season in many important cities, where her popularity is already well established, and will also visit some sections of the country in which she is not so well known. She will be under the management of the Wolfsohn Musical Bureau.

It was at the request of Conductor Kunwald that Mme. Mero returned to Cincinnati this season to play with the Cincinnati Symphony Orchestra. Her success there last season was exceptional. On that occasion she played the Liszt A Major Concerto. This season she will play the Tchaikowsky G Major Concerto.

HERBERT'S NEW IRISH OPERA STIRS CLEVELAND

Vernon Stiles Sings Tenor Rôle in Thoroughly Celtic Work, "Hearts of Erin"

CLEVELAND, Jan. 4.—Victor Herbert's newest operetta, "Hearts of Erin," had its première this week at the Colonial Theater. Its music is of the most infectious, rollicking sort, interspersed with a few sentimental bits, but made up for the most part of catchy reels and jigs and folk-like tunes, so true to the type that one can hardly realize that here is no adaptation of collected folk melodies, but new and wholly fresh lyrics from the brain of the composer. Henry Blossom wrote the book; Fred G. Latham is the stage manager and Joseph Weber the producer.

The singing actors are well chosen. Vernon Stiles, the American tenor, is Barry O'Day, the hero, an Irish patriot who has been hiding from the pursuit of the British, after taking part with French forces against the English and waiting now for an Irish uprising in which the French are to join. Stiles has grand opera fame behind him, "Parsifal" with the Chicago Opera Company last season and a reputation in Vienna, Cologne and Dresden opera houses before that. Olga Roller, the soprano of the cast, also added to her prestige.

At the first performance Victor Herbert himself conducted, after which the baton passed into the skilled hands of Arthur Kautzenbach, formerly 'cellist of the Boston Symphony Orchestra. Herbert conducted again on Thursday evening and received an ovation.

ALICE BRADLEY.

"Aida," with Caruso, Attracts a Large Brooklyn Audience

"Aida," with Caruso in the cast, brought a crowded house at the Metropolitan Opera's performance at the Brooklyn Academy of Music, on Jan. 2. The famous tenor received many recalls and evidently delighted the big audience. Louise Homer as Amneris, Marie Rapold in the title rôle and Giuseppe de Luca as Amonasro also scored individual successes. Effective, too, were Rossi, Rothier and Vera Curtis. Gennaro Papi conducted inspiringly.

G. C. T.

SAYS BOOKS ON SINGING OFTEN RUIN THE VOICE

THAT books on singing often ruin voices and never develop them is the statement made by Homer Moore in an article in the *St. Louis Republic*. Says Mr. Moore:

"Books cannot take the place of teachers. The personal influence and the personal criticism of a teacher are absolutely necessary to a musical education, and all lessons by mail, and all books that pretend to take the place of the teacher, are efforts to get the dollar, and they are worthless to accomplish what they pretend. There have been, and are, so-called teachers who give lessons by mail.

"John Howard—I hope resting peacefully in his grave—humbugged hundreds of confiding young men and women—and some not so young—with vocal lessons by mail. He wrote a book upon vocal anatomy, and I think it safe to say that there was not another man in all the world who knew more about the construction of the vocal machine, and what it could do and how it did it, than John Howard, and his book is an encyclopedia of that sort of information, but John Howard never had a pupil who could sing—or at least one that I ever heard of. Some of them fell to my lot after he had 'finished' them, and they had been finished, all right.

Pernicious for Pupils

"No vocal pupil should ever be allowed to read a book on vocal culture. It would be quite as wise to turn a sick man or woman loose in a drug store with instructions to help themselves. Publishers like to put out books that purport to have been written by famous singers or teachers, and there are thousands of copies sold on the reputation of the actual or supposed authors. It is my opinion, based upon many years of observation, that only harm comes to the pupil who reads them. If the pupil cannot learn to sing from a competent teacher he or she cannot learn at all, and it is impossible to teach one's self, even with the aid of the best book or collection of books ever written.

"An experienced teacher may read these books with safety provided he knows his subject thoroughly and can

discount the opinions based upon fancy and imagination, and throw out the padding put in to make the book sell. He should never forget that all these books are made to sell.

As to Instrumental Players

"Books upon piano playing, organ playing and the playing of other mechanical instruments, are not so pernicious in their influence as those upon

"Kol Nidrei": Its History and Place in Music of the Hebrew

THERE is no clue in the history of music by which the name of the composer of "Kol Nidrei" could be ascertained, writes I. Piroshnikoff in *The American Hebrew*. It is even difficult to determine in what period the melody came to be used. Some historians maintain that the melody of "Kol Nidrei" is taken from a certain Roman-Catholic hymn. But one can be easily convinced that it is not so. Comparing the two compositions one can observe that the similarity exists only between the opening phrases, a fact that can be easily explained by coincidence.

We see, for example, that in the celebrated "Spanish Symphony" by a modern composer, Lalo, the beginning of the second part is also similar to "Kol Nidrei." The same thing can be said about the first five bars of the *Adagio* in Beethoven's C Minor Quartet (Op. 131). But all these cases are obviously a mere coincidence.

The strongest argument against the above-mentioned assertion, however, lies in the fact that only the first part of "Kol Nidrei" can be considered a composition of a generally classical character, all the remaining parts of the melody being so typically Jewish as to exclude all possibility of its being borrowed from any other people. So, once and forever, "Kol Nidrei" belongs to us, and we will not concede it to anybody else.

It is remarkable that among all our prominent musicians there was not a single one who would undertake to adapt this widely known and admired melody to the piano. The few existing piano editions of "Kol Nidrei" are so poor from the musical standpoint that they cannot even be taken into account.

Up to the present time the melody of "Kol Nidrei" was honored only by one masterpiece, namely "Kol Nidrei," by Max Bruch, for violin with the accompaniment of piano. This composition im-

mediately became popular throughout the world, and found many enthusiastic admirers even in Christian circles. It is known that the German Field-Marshal, Moltke, was a great admirer of "Kol Nidrei," and often invited to his house the famous Jewish violinist, Joachim, in order to hear him play this melody. Everywhere in Jewish circles, as might be expected, Max Bruch's "Kol Nidrei" was hailed with enthusiasm. The author was made much of, a place of honor, side by side with all our great musicians, was assigned to him in "The Jewish Encyclopedia," and for a long time he remained a joy and a pride of every Jewish heart. All went well until one day this "Jewish celebrity" came out with an open letter in the press begging to correct a misunderstanding and to inform all those taking interest in him that he was not a Jew, but a true Christian. Thus, one fine day, we lost a Jewish celebrity.

"Kol Nidrei" is undoubtedly one of the most profound and inspiring historical melodies. There are several other beautiful and popular melodies in the Jewish synagogal rites, but from the musical standpoint none of them can compare with "Kol Nidrei."

I am not an advocate of the movement that seeks to interrupt each musical phrase in terms of a definite corresponding picture from the concrete world. On the contrary, according to my opinion the greatest charm of music lies in the fact that it is abstract, and does not interfere with a free flight of imagination. And yet music can express various moods, such as grief, longing, hope, etc. From this point of view I clearly see in the beautiful melody of "Kol Nidrei" a powerful expression of the general mood of the Jewish people in *golus*.

My imagination overhears in the sounds of this melody a song of the Jewish soul, full of grief over the present, longing for the past, and hope in the future.

It is a pity that such splendid melody is destined to have such an antiquated, vocal training, for the reader rents or buys his instrument ready made. He does not have to build it as he goes along, as is the case with the voice. He may do his hand great injury by trying foolish methods of practice, and he may develop defective hearing by playing out of tune upon his violin without having it called to his attention, but unless he throws his violin on the floor and jumps on it, it will still be a violin. But a voice once ruined is ruined forever. It all comes back to what has already been said: If you want to be a musician study with a competent teacher and keep at it till you are a musician. In connection with your study with such a teacher a course of general reading will be found very useful."

uninspiring text; it certainly deserves a better lot. And to think that for thousands of years already, there has existed in Hebrew religious literature a splendid text, as if purposely created for this song, namely the widely known and admired chapter of the Psalms: "On the Rivers of Babylon." This text completely blends with the melody of "Kol Nidrei," and the two would certainly make an equal match.

FAULTS OF OUR AUDIENCES

They Frequently Go to "Pass the Time," Says New Yorker

"Will you tell me," she said during an intermission in a "pop" orchestral concert, relates the New York *Evening Sun*, "why it is that foreigners seem to enjoy music so much more than the average American? I feel more enthusiastic myself in a cosmopolitan crowd like this than I do when I am listening to the most wonderful Philharmonic concert or the Metropolitan opera. It's like sitting in the fourth 'Rang' of the Dresden Opera House, with a crowd of girls or men who are making a study of every phase of the music and enjoying every minute of it to boot. Getting all the sidelights on the music from the way the prima donna places her tongue when she takes the high notes, comparing it to how other prima donnas do it, criticizing the way the conductor or first violin renders the well-known music. It's so different from the way ordinary Americans listen to music—they snatch a bit of time from a rush to or from something else. They often leave it before it is half over. It's all so diverting and distracting," she concluded.

"I'll tell you what the difference is," said he. "My two years in a foreign university taught me that as fortunes are not made as rapidly abroad as they are in this country, a foreigner who pays for a concert, a book, an entrance to an art exhibition, expects to get something in return—enjoyment, education, something worth while in exchange for his money and time.

"That is the reason why, when what he gets is good, he appreciates it and shows his enthusiasm. When it is bad he is just as vehement in displaying his disapproval. An American's idea is so often to kill time, to see who's there, to see the soloist he has heard so much about, or to go because some one else is going. Music is not always the exclusive reason for his being there."

He Profits Most Who Serves Best

To the Editor of MUSICAL AMERICA:

I couldn't do business without your valuable paper. Best wishes for your continued success. The motto of the Rotary Club, of which I am a member, is especially applicable to you—"He profits most who serves best."

I am, sir,

Yours very truly,
WILLIAM HOWLAND.
Detroit, Mich., Dec. 9, 1916.



**Merle
Alcock**
Contralto

Again Charms London, Canada

Mrs. Merle Alcock, contralto, appeared for a second time in London in "The Messiah," once more delighting by the charm of her personality, the rarely sympathetic quality of her voice, the ease of her singing, and her eminent suitability for the interpretation of oratorio. One of the gems of the evening was her rendering of "He Was Despised," and another, wonderfully tender, "He Shall Feed His Flock."

Jan. 2, 1917.
London Advertiser.

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THE first volume of the *Reliquary*, published a year ago, met with remarkable success. Many distinguished artists, among them Mme. Julia Culp, Paul Reimers and others, used songs from it in their concerts and it was warmly received in England, where a well-known critic expressed surprise that "a collection which has been long needed in England comes to us from across the Atlantic."

Dr. Vincent's tasteful and musically accompaniments lend an added charm to this new book, and are entirely in keeping with the character of the songs, as no one but an English musician, saturated with the spirit of the English school, could make them.

The work has an Historical Introduction, followed by very full notes, which (as has already been pointed out in England in the case of the first volume) will doubtless serve as a basis for many historical lectures on the subject.

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MARGARET ABBOTT, NEW CONTRALTO, WINS QUICK RECOGNITION



Margaret Abbott, Contralto

Recognition is coming quickly to Margaret Abbott, a comparatively new singer in the American concert field. This gifted young contralto, who was recently added to the list of Walter Anderson's artists, has been engaged by the Paterson (N. J.) Festival Association for a concert on April 25. The New York Rubinstein Club has arranged to have Miss Abbott as soloist at its concert on Feb. 17, and there are also several private engagements to sing in New York and Chicago. Mr. Anderson announces that he has practically closed an orchestral tour for Miss Abbott next season.

INSTRUMENTS OF MYTHOLOGY

Harp and Flute Among Those Whose Origin Antedates History

The antiquity of certain musical instruments is so great that their origin is lost in the wilderness of mythology. Thus, for instance, says *The Etude*, the flute, according to Ovid, is the invention of Minerva, daughter of Zeus (Jupiter) and goddess of arts and crafts. She

seems to have had the novice's usual difficulty in controlling the lips, much to the amusement of Juno. As Longfellow tells us in his poem, she

"Flung it aside, when she her face surveyed
Distorted in a fountain as she played."

The instrument was afterward discovered by Marsyas, who quickly learned to play it. He subsequently became so enamored of his skill that he entered into a contest with Apollo, the god of music. Apollo won because he accompanied his voice with a lyre. Marsyas complained that this was not a fair test of instruments, whereupon Apollo pointed out that Marsyas also used both fingers and his mouth. This puzzled the judges and another trial was ordered. Marsyas was again defeated, and Apollo, irritated with the mortal's presumption, flayed him alive with his own hands.

The harp is another instrument whose origin antedates history. Its invention is ascribed in mythology to Hermes (Mercury), the son of Apollo. He is supposed to have discovered it through coming across an old tortoise shell with a dried membrane stretched across it. The Hebrews ascribed the invention of the harp to Jubal, mentioned in the fourth chapter of Genesis as "the father of all such as handle the harp and the organ." Incidentally, it may be remarked that Jubal was the great-great-great-grandson of Cain.

If the harp was originated by Jubal, and for that reason is regarded as mythological, then the organ also is a mythological instrument, for it is mentioned in the same verse, though modern Biblical scholars assure us that "pipe" should be substituted for "organ" in this verse. More exact historical researches ascribe its origin to Ctesibius, a barber, who lived at Alexandria about B. C. 284 to 246. Ctesibius noticed that the weight of a movable mirror used in his trade produced a musical sound by the force with which it displaced the air in the tube in which it moved. Experimenting along this line, he invented the first known musical wind instrument not blown by human lungs. It consisted of a hollow vase inverted with an opening at the top. To this was attached a trumpet, and when water was pumped into the vase the displaced air rushed through the trumpet, producing a very powerful sound.

Herman Sandby, the 'cellist, whose New York recital was so successful, recently completed a short tour, which took him to Atlantic City, Erie, Pa.; Chicago and Cleveland, Ohio, for two concerts. He played in Norristown, Pa., and has three engagements in Philadelphia in January and February.

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Mr. Higginson Explains Boston Symphony's Non-Unionism

HENRY L. HIGGINSON, founder and sustainer of the Boston Symphony Orchestra, has authorized for publication in the *Christian Science Monitor* of Boston a statement of his attitude on the relation of the orchestra to the union. Major Higginson's views, in part, are summarized thus:

While living in Europe Mr. Higginson, then a young man and studying music, with the hope of making it a profession, saw a good deal of musicians and learned their ways. After two years or so it was clear to him that he had no talent for music and could not earn his bread by it, which was necessary. But this thought came clearly to him: He could not see why people in the cities of Europe should have orchestral music at prices within common reach while the people of our country went without it.

Later, the day came when it was in his power to organize an orchestra, and

the way to it seemed clear. He had observed musicians closely, and thought that they could be managed only when put under the strict orders of a capable leader. So he began with the musicians here, and as time went on changed the players very much. From that time until now the Boston Symphony men have been engaged under a severe contract, but nobody has ever suffered by it. This contract reserved the right to break the contract at any moment if in Mr. Higginson's judgment it seemed necessary. The men have always been required to play as much as and in the way that the conductor ordered, and they have been required to observe good behavior. Their membership in the orchestra has depended on living up to these requirements.

In regard to the musicians joining the union: Some years ago Mr. Higginson was told that the union men could not play in the Boston Symphony Orchestra under the existing circumstances, and therefore he increased the number of

men at a cost of ten or fifteen thousand dollars a year. The result was that he got good men, carefully chosen, thoroughly trained, and ready to obey a single authority, namely, the conductor. The purpose was that the conductor should decide all about the rehearsals and other musical affairs, and that the business manager should attend to all the matters of administration. Mr. Higginson's part was to see that the bills were paid.

The conductor must decide upon how many rehearsals are needed, and the union limits them. Mr. Higginson can think of success only when the conductor has full charge and the power to call as many rehearsals as he wishes. Sometimes the Symphony men have been asked to rehearse thirteen times on new music. Once Mr. Gericke came to Mr. Higginson saying that an out-of-town-concert which he had planned could not be given because the orchestra was not playing well enough. Mr. Higginson simply said to him: "Neglect the concerts and do the work; arrive at your point and never mind me." The delay proved costly.

It may be that the union will take all the musicians, and on that day Mr. Higginson's connection with the orchestra ceases. He can see advantages in the unions, but not in the present case. In the first year of the orchestra's existence a player once said to Mr. Henschel,

the conductor, that his train left the station at a certain hour, and asked if he could be excused from the rehearsal in time to take it. Mr. Henschel replied that the Symphony rehearsals were not run by the railroad time-table, and that any man not wishing to stay to the end of them must give up his place.

As a matter of fact, the unions do not strike Mr. Higginson as American in their conception or execution. The members of a union simply obey their leaders, instead of other authorities. There are always leaders in this world and always will be, and perhaps the musicians would better obey their musical leaders.

Mr. Higginson has no wish to give up the orchestra. The money spent has been well invested; the public has had good orchestral music, and it is hoped that it has been benefited thereby. The orchestra has to him been a pleasure and a duty. Ours is a democratic country, and the support of art and of education should come from the citizens, and not from the government.

Ethel Leginska, the brilliant young pianist, Christine Miller, American contralto, Francis Macmillen, violinist, and Helen Stanley, soprano, will appear this season in the series of the Kentucky Women's College, at Danville, Kentucky, Gladys Shailer, musical director.



Photo © Victor Georg

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COLORFUL MUSIC IN STRANSKY PROGRAM

Philharmonic Begins the New Year Auspiciously — Mme. Gerhardt Twice Soloist

For its first concert of the new year at Carnegie Hall on Friday afternoon, Jan. 5, the Philharmonic Society of New York elected to give a program of numbers that for the most part were strangers to its repertoire. These included a revival of Dvorak's Fourth Symphony and two Nocturnes of Debussy, "Nuages" and "Fêtes." There were also Karl Goldmark's "Spring" Overture and Liszt's Hungarian Rhapsody No. 1 (No. 14 of the piano set). A notable soloist also graced the event—Elena Gerhardt, who sang Hugo Wolf's "Verborgeneit," "Der Freund" and "Er Ist's," Liszt's "Die Drei Zigeuner" and "Ueber allen Gipfeln" and Jensen's "Am Ufer des Manzanares."

The huge audience that gathered for this special concert soon forgot the gloomy, rainy day as the measures of Goldmark's "Spring" Overture unfolded themselves like shafts of sunlight. This work is a genuine landscape in music, if ever there was one. Dvorak's Fourth Symphony, seldom played, is replete with melody, even if it is not as characteristic or fine a specimen of the Bohemian composer's genius as the "New World." It is straightforward writing, an open book, one might say. Mr. Stransky gave it a careful, finished reading and left nothing

undone to make it vital and interesting.

The Debussy Nocturnes should be played more often, for they are marvels of colorful and original orchestration. The "Nuages" is a Corot. A sombre sky is depicted by a melancholy figure given to the English horn, while gray clouds are depicted by themes for the clarinets and bassoons. "Fêtes" is a brilliant, rhythmic work, abounding in suggestions of festive spirit. Here Mr. Stransky gave proof of his skill in obtaining the most subtle effects, and both he and his men were given an ovation. The Liszt Rhapsody, with its Hungarian syncopations, gave a final touch of color to two and a half hours of excellent music.

Mme. Gerhardt, appearing with orchestra for the first time this season, was a welcome guest. She sang with fine sweep and distinction and gave appropriate significance to each of her numbers. "Die Drei Zigeuner," in which she was accompanied by Walter H. Golde, was especially effective. H. B.

Sunday Series Resumed

The New York Philharmonic resumed its Sunday afternoon series this week and another gathering of the size which is becoming a steady rule filled Carnegie Hall. Elena Gerhardt was the soloist for the second time within forty-eight hours and contributed Wagner's "Stille Stille," "Träume" and "Schmerzen" and Schumann's "Provençalisches Lied," "Mondnacht" and "In's Freie," the last three with piano accompaniment. She sang the Wagner numbers with a certain amount of tonal constraint and inequalities of emission, but improved in her second group and gave the "Provençalisches Lied" and the "Mondnacht" beautifully.

The orchestral offerings consisted of Goldmark's "Rustic Wedding" Symphony, the "Tristan" prelude and "Liebestod" and Smetana's "Moldau." It was a well-played but overlengthy program. Conductors who still care to dispense Goldmark's symphony to their patrons would be well advised if they played only three movements of it. For while a good deal of the work still charms, the basic similarity of the five divisions makes half of them seem superfluous and induces weariness. H. F. P.

KUNWALD GIVES "DOMESTICA"

Strauss Work Presented by Cincinnati Symphony—Friedberg Soloist

CINCINNATI, OHIO, Jan. 7.—The "Sinfonia Domestica" of Richard Strauss was given at the Symphony concerts of last week with the most gratifying success by the Cincinnati Symphony Orchestra, under the direction of Dr. Kunwald. The complete program included the Overture to the "Meistersinger," Wagner; Piano Concerto in A Minor, Schumann, Carl Friedberg, and the "Sinfonia Domestica."

Among the several important things which the performance of the "Domestica" established was the immense technical and tonal stride which the orchestra has made since it came under the tutelage of Dr. Kunwald. Dr. Kunwald conducted entirely from memory.

The audiences at both performances were among the largest of the season. The "Meistersinger" Overture was given a stirring presentation. Dr. Kunwald was recalled repeatedly.

Carl Friedberg, the assisting soloist,

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received a warm welcome for his rarely poetic and romantic interpretation of the concerto.

Sunday at midnight the orchestra started on its important Eastern tour. A. K. H.

Max Bendix Opens New Studio for Violin Instruction

Max Bendix has announced the opening of his new studio, 12 East Eighth Street, New York, where he will devote part of its time to violin instruction. Among his former pupils now before the public are Frederick Fradkin, Florizel von Reuter, Roderick White and Jeanette Vermorel. It was stated some time ago that a San Francisco orchestra was negotiating for Mr. Bendix's services, but Mr. Bendix plans to remain in New York City for the entire season.

Boston Musicians Aid Prussian Fund in Concert Aboard Ship

BOSTON, MASS., Jan. 2.—A concert arranged by officers of the interned Hamburg-American liner Amerika was given yesterday in aid of the East Prussian Relief Fund. The steamer is docked in East Boston and it was in the ship's salon that the concert was given. The program was presented by Heinrich Gebhard, the distinguished pianist; Albert

Stoessel, violinist, and Mrs. Sophie Elling-Schmidt, soprano. Their performance was greatly enjoyed by the large assembly. A brief address for the cause was made by Frau Hofrat K. Hanfstaengl of Munich. W. H. L.

Colonial Ladies' Quartet Pleases at Grace Whistler's Musicales

Grace Whistler gave an interesting musicale at her New York studio on Jan. 7, at which several of her artist pupils appeared. Special interest centered in the Colonial Ladies' Quartet, the personnel of which is Constance Reese, soprano; Helen Louise Davis, mezzo-soprano; Kitty Steffenson, mezzo-contralto, and Winifred Robinson, contralto. Alberto Bimboni was a valuable assistant to the quartet at the piano. Mr. Cook, basso, and the Misses Robinson, Reese, Knight, Staab, von de Heide, Koenig and Morgan also appeared in solos.

Mary Hissem De Moss will sing in Jersey City, N. J., Jan. 28, and again in the same city, under the auspices of the Woman's Club, Feb. 16.

The Oratorio Society of New York has engaged Charles A. Baker for the third time to play the Bach "Passion" at Carnegie Hall, at its concert in April.



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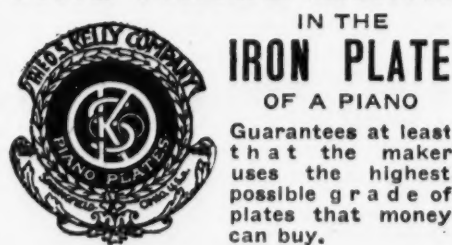
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Press Notices re:

MME. SCHUMANN-HEINK singing "Dawn in the Desert" by Gertrude Ross

"Splendidly sung and had to be repeated, after which the artist recognized the composer in the audience with a charming exchange of courtesies."—Los Angeles Examiner.

"'Dawn in the Desert,' which Schumann-Heink vitalizes with impressiveness, had to be repeated."—Los Angeles Times.

"The audience was not satisfied until it had been repeated and the composer had acknowledged her share of the ovation."—Los Angeles Tribune.

"A wonderful description in song of the coming of the sun."—San Diego Union.

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MILWAUKEE UNITES IN COMMUNITY MUSIC

Three Choruses Give "Messiah"
Jointly—Christmas Festival
Enlists 20,000

MILWAUKEE, Jan. 1.—Community musical effort resulted in two impressive Christmas concerts here in which many thousands of persons took part.

"The Messiah," which has been given here during the holiday season by the Arion Club for twenty years, was this year presented by the co-operative forces of the Arion Club chorus and Cecilian Choir and the A Cappella Chorus. Every seat, with the exception of a few boxes, in the big city Auditorium hall was sold a week before the concert, Dec. 28, about 5000 persons hearing the performance, which was under the direction of William Boeppler, conductor of the A Cappella Chorus, and Daniel Protheroe, director of the Arion Club.

The Handel work was given in excellent style. The soloists were prominent local musicians, Mrs. Louis Auer, soprano; Elsa Bloedel, alto; Beecher Burton, tenor, and W. O. Goodrich, bass. The music was interpreted by members of the Auditorium Symphony Orchestra. The community Christmas festival, celebrated in the boulevard square in front of the public library, enlisted the united efforts of about 20,000 persons. A musical program was presented by the following:

Ethel Brenk, Clementine Malek, Mrs. Hans Brueining, sopranos; Frederick Carberry, Harry Meurer, tenors; Lyric Glee Club, direction of George Davis; Handel Chorus, direction of Thomas Boston; the Marquette Opera School Chorus; the Männerchor, direction of Albert Kramer; St. Boniface Boys' Choir, St. James Boys' Choir, the Grace Boys' Choir, and Hugo Bach's band.

The celebration centered about an eighty-foot illuminated Christmas tree. The program, opened by Mayor Daniel Hoan, closed with songs sung by the entire assemblage. J. E. McC.

NEGRO IMPROVISATIONS

Origin of Some of the Music of Savage
African Tribes

Music improvised among savage African tribes is the subject of a recent article in *Gartenlaube* of Berlin.

"We have long known," says this writer, "that negroes have a particular predilection for music. They sing all the time, everywhere, apropos of everything. It is, indeed, of very great interest to observe how the art of song aids a race which can neither read nor write to preserve the memory of certain events. Thus there was composed at Stanley Falls a few years ago a song called 'O Lupembe,' in honor of the major then resident. As surely and as rapidly as the most popular of our own refrains this song spread over the whole extent of the great empire, and to-day the farthest echoes resound with its accents."

"There is scarcely an occasion when the white man can seize upon an au-

Lucy Gates Qualifies As a Spinet Virtuoso



Photo Bain News Service

Lucy Gates, the Soprano, as She Accompanied Herself on the Spinet in Mozart's Operetta, "The Impresario"

LUCY GATES, the gifted American coloratura soprano, returned recently to New York from a visit from her home in Salt Lake City in order to appear in the repetition of Mozart's "The Impresario" before the Bohemians at the Hotel Astor on Dec. 28. One of the "hits" of the little operetta was her singing of the interpolated Mozart song, "Die Warnung," to her own accompaniment at the spinet, where she is seen in the above photograph. This song was encored at the Astor.

Miss Gates qualified as a virtuoso of the spinet by the celerity with which she mastered the instrument. The perplexity of the task will be appreciated from the fact that the keys which are white on the piano are black on the spinet and vice versa. Further, the keys are somewhat narrower. Miss Gates, however, had the advantage of a training in piano and organ and mastering the spinet by the touch system without looking at the keys she learned to play it in one

thentic improvisation except when one is made in his own honor while upon the march.

"At a certain moment the negro possessed of the most vigorous voice, whether it rings true or not, commences a *recitatif*, broken at regular intervals by refrains chanted in chorus by the entire caravan. The European who con-

ducts the caravan is the hero of the song, and no eulogy is adjudged too magnificent for him."

Walter Anderson has booked the Elsa Fischer String Quartet and Margaret Abbott, contralto, to appear as soloists with the New York Rubinstein Club Feb. 17.

Two or three days out of each week Miss Gates spends making graphophone records at the Columbia laboratory.

On her Western trip Miss Gates was heard at Ogden, in her native Utah, and at the Municipal Auditorium in Tulsa, Okla. Previous to her departure from the East she appeared with the Mendelssohn Glee Club of Albany, N. Y. In Philadelphia she opened the season of the Morning Musicales in a joint recital with Paul Reimers.

Two or three days out of each week Miss Gates spends making graphophone records at the Columbia laboratory.

STOCK'S WORK WINS CLEVELAND'S REGARD

Zimbalist Plays Director's Con-
certo—Variety of Holiday
Music

CLEVELAND, Jan. 5.—The Chicago Orchestra, with Efrem Zimbalist, gave a notable concert at Grays' Armory, last week. Conductor Stock made the most of the Brahms Symphony, No. 1. The special feature of the concert was the playing of the Stock Violin Concerto by Zimbalist, which drew forth a demonstration for the composer lasting fully ten minutes.

Yvette Guilbert was the New Year's offering of the Friday Musicales in the Statler ballroom this morning. Mme. Guilbert was in most seductive mood and completely enraptured her audience.

The holiday music has been of great variety. The Harmonic Club gave "The Messiah" at Grays' Armory on Christmas Sunday afternoon, under the direction of J. Powell Jones, with the smoothness for which this club is famous. Soloists were Mrs. Marjorie Dodge Warner and Harriet MacConnell, both of Chicago; Allen McQuhae and James MacMahon of Cleveland. An orchestra belonging to the Stillman Theater, whose director is H. L. Spitalny, furnished excellent accompaniments. Another choral concert, that of the Singers' Club, under Albert Rees Davis, brought as soloist Royal Dadmun, baritone, whose smooth voice and perfection of phrase proved praiseworthy.

Olga Samaroff and Cecil Fanning appeared before the Friday Musicales on Dec. 22. Mme. Samaroff's principal number, the Brahms Sonata in F Minor, was delivered with fine authority. Cecil Fanning, in addition to his *lieder*, sang old French numbers with accompanying gesture, making vivid dramatic pictures.

Irma Seydel at the Fortnightly Club, gave a brilliant performance. Her numbers included Schubert's "Ave Maria," arranged by herself, a minuet of her own, and a *Legende* by Prutting dedicated to her. In the Paderewski Sonata for violin and piano, Miss Seydel had the admirable assistance of Grace Benes of Cleveland. Ethel Bagnall, a young soprano with voice of exquisite *timbre*, also contributed numbers. ALICE BRADLEY.

Teyte-Zimbalist Recital in Wheeling,
W. Va., Artistically Impressive

WHEELING, W. VA., Jan. 3.—Memorable in more ways than one was the joint recital given last night in the Court Theatre by Maggie Teyte, soprano, and Efrem Zimbalist, violinist. The event was under the auspices of the University Club. These greatly gifted musicians gave local music lovers a most delectable taste of their art and were vociferously applauded, being obliged to grant frequent extras. Charles A. Baker accompanied Miss Teyte and Samuel Chotzinoff assisted Mr. Zimbalist.

DADMUN

WITH THE
SINGERS CLUB OF
CLEVELAND

ALBERT REES DAVIS, Conductor

On Dec. 14, 1916

WILSON G. SMITH in Cleveland Press, Dec. 15:

"Of the soloist—Royal Dadmun—I can write more appreciatively. He won instant success through his artistic use of a voice resonant in character, and capable of much versatility of expression. * * * Too, his diction was of exceptional clarity and refinement."

JAMES H. ROGERS in Cleveland Plain-Dealer, Dec. 15:

"However, we shall doubtless hear more of Mr. Dadmun in the future, for he possesses enviable gifts as a concert singer. His voice is a finely resonant baritone, which he employs with taste and discretion. His diction, too, whether in English or in German, is beyond reproach. All in all, Mr. Dadmun is an accomplished and interesting singer, whom it will be a pleasure to hear again."

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IT is easy enough to point the finger of scorn at some of the compositions which have been honored with prizes at the various competitions already held by the National Federation of Music Clubs, writes Karleton Hackett in the *Chicago Post*, yet there is no question but these same competitions have acted



In her
Second New York Recital this
Year at Aeolian Hall, Jan. 3.

EVELYN
STARR

Brilliant Nova Scotian
VIOLINIST
wins favor of press and public.

Max Smith in *The American*, Jan. 4: "Evelyn Starr is what her name suggests. Among the younger violinists who have appeared in this country in recent years the girl from Canada—a country which has turned out several distinguished but no worthier woman of her profession—is one of the most talented and accomplished."

Her listeners noted with pleasure and no little amazement her finely developed finger technique, her firm and clever bowing, and the pure beauty of the tone she drew from her instrument in spite of the trying weather.

Especially did they marvel at the bigness and warm eloquence of her tone, which, on the lower strings, as in the twice played *Serenade* by Tchaikowsky, seemed to have the mellow richness and fullness of a viola, or even a cello."

The Tribune, Jan. 4: "Miss Starr is a really remarkable artist, especially in the volume and richness of her tone and the vigor of her style."

Indeed, her tone is surpassed by few violinists now appearing before us. She gave yesterday a most excellent reading of the Mozart Concerto in D major and Tchaikowsky's "Serenade Melancolique," with much depth of expression. Miss Starr is, as yet, afflicted with none of the mannerisms or exaggerations which too often become excrescences on youthful talent. It is to be hoped that she will keep on the road she is now traveling."

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as a stimulus to young composers all over the land. It is true that under this stimulus our composers have not done very much yet, and here is the hub of the matter: Ought we to take the ground that because they have not done much under this encouragement we should declare the whole idea a failure and discontinue, or that this proved the necessity for still greater assistance? The American composer is not the only infant industry of this country that needs protection and encouragement. If protective tariffs, subsidies and bounties seem to be essential to prosperity in the business world (where all the brains of the most hard-headed, practical men are concentrated), why is not something of the same kind quite as necessary in the world of art? Germany, France, Austria, Russia, England, Italy, Norway and every other country in Europe has found it paid to come to the assistance of the artists with many forms of subvention, and it begins to look as though the laws that held good on the other side of the water would be found true even in this great land of ours.

If the people who are complaining about the results obtained by the ladies of the National Federation, instead of

confining their illuminating suggestions to conversation, would take the matter in hand, dig down into their own pockets and furnish the necessary funds for a better system, we should all hail them with enthusiasm. Meanwhile, the ladies are backing their beliefs with something more than mere talk.

The musicians of America have not succeeded as yet in producing master works, as we are forced to admit with regret, but when on the subject of the arts we would beg to be informed of the name of the American writer of books or of plays, or the American painter who is entitled to cast the first stone at the musicians. A generation ago we had some great names in letters, but on whom has their mantle fallen?

Give the American composer a chance. He is doing as well as any of his brother artists, and he is by far the youngest of them all, and so the most in need of assistance. Also give the National Federation of Music Clubs the credit for doing something practical and worthy of support. Even the ladies make mistakes, but at least these ladies are doing something more than saying that "somebody ought to do something." In terms which every American can understand they are raising money for the purpose of giving encouragement to the musicians, and in this land anybody who spends money for a specific purpose is entitled to respect. Opinions are cheap, but when people back their opinions with money then we know they mean business. More power to them.

Is There a "Hoodoo" That Follows the Bott "Strad"?

THE Bott Stradivarius, which is in the possession of Roderick White, is one of what may be called the most famous violins in the United States, on account of its romantic history and because of the vicissitudes through which its different owners have passed. The superstitiously inclined have been wont to look upon it as "haunted" or "hoodooed" or a "jinx," according to their choice of phraseology.

It is said that a spell of bad luck is transferred to the new owner when the violin changes hands, much as was the curse of the bottle-imp in Stevenson's story of that name. At the time the instrument first came into prominence it was a favorite in the collection of the late Duke of Cambridge, who willed it to his friend, Moritz Hausman, of Hanover.

Jean Joseph Bott, of the same city, came to know the violin, and the one ambition of his life was to own it. Consequently, when Hausman died and his collection of violins became dispersed, we find it in his possession at last.

Bott came to America full of enterprise, resolved to find fame and fortune with his playing and with his treasure. He failed, and as a last resort decided to part with his beloved violin. Pending a deal with Signor Nicolini, who was Mme. Patti's husband, the instrument was stolen and Bott, crushed by this misfortune, pined away and died.

A series of disputes, arrests and litigations followed, which proved of little avail, until finally a violin was discovered in a tailor shop in Brooklyn which Mrs. Bott and others identified as the lost Stradivarius. It was returned to the widow and sold.

The next owner of the instrument was killed while attempting to board a moving trolley. Although it was under the

man's arm at the time of the accident, the violin was found to be uninjured.

Later it was bought by a connoisseur and art lover, whose business interests immediately suffered a decline. He placed the "Strad" in the hands of a dealer with the intention of selling it, the result being

that fortune again smiled on his ventures. Returning straightway to the dealers to take the violin from sale, he discovered that it had been sold.

Several violin dealers to this day steadfastly refuse to allow the instrument inside their doors, fearing dire consequences from even such an impersonal association with it.

Its present owner, who received the Bott "Strad," "jinx" and all, about three years ago as a gift, seems unwilling either to affirm or deny whether the baneful influence has been in evidence since his connection with it. He seems to have faith enough in his lucky star to be willing to defy the imp of the Stradivarius.

MUSICIANS HEAR HARTMANN

Violinist Gives Short Program at Club
and Is Rousinglly Applauded

At a time when most recitalists are concluding their programs—nigh on to ten o'clock—Arthur Hartmann began his at the Musicians' Club of New York on Sunday, Jan. 7. This very gifted violinist, however, played comparatively few numbers, too few, in fact. He opened with the noble Concerto in E Minor of Nardini, which was followed by an Adagio and Allegro of Corelli, "Magyar Hymnusz" of Erkel, arranged by Mr. Hartmann, and the Paganini "Variations on the G String." The final groups consisted of three arrangements of the soloist of pieces by MacDowell, Gretchaninoff and Poldini, and numbers by Kramer, Gustav Saenger and Arthur Hartmann.

Mr. Hartmann's playing was consistently distinguished. There were in evidence consummate *finesse* and a rich, human tone such as are not very frequently heard. His dashing version of the Paganini variations was a *tour de force*. Musically this work is a charlatan's trick; it is utterly innocent of intrinsic value. The finest things on the program were the Nardini and Corelli works and in these might be perceived the greater Arthur Hartmann. The violinist was vehemently applauded.

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SMALL AUDIENCES HEAR SPLENDID OPERA PERFORMANCES IN BOSTON

Rabinoff Company Distinguishes Itself in All Its Productions and the Mystery of Boston's Non-Support of Opera of the Best Quality Is Deepened

Bureau of Musical America,
120 Boylston Street,
Boston, Jan. 6, 1917.

AFTER the Christmas recess, during which Boston has been music-less, save for the two traditional performances of "The Messiah" and the Copeland-Thibaud concert, Dec. 24, the New Year was ushered in by a festival performance of Giordano's opera, "Andrea Chenier," sung by Mr. Rabinoff's forces at the Opera House on New Year's night. The name "Musical Boston" was again belied, for, despite the fact that it was the opening night of the only opera that Boston will hear this season, with an "all-star" cast in an opera that was unfamiliar, there was but a sprinkling of people in the house. But these faithful few and vociferous balcony-ites gave an enthusiastic welcome to Luisa Villani, Giovanni Zenatello, George Baklanoff and Mr. Moranzoni, the conductor. The presence of Maria Gay on the stage instead of merely in the audience would have made the situation perfect.

Mr. Moranzoni filled in the orchestral design with that same youthful fire and magnetic authority that characterized his conducting in the old Boston Opera Company. Taken all together—Illica's libretto, Giordano's score, Moranzoni's reading, Villani's and Zenatello's vocal declamation—this was indeed a convincing demonstration of the Italian school of *verismo*. The opera, as has been said, is not familiar, and since its revival for a single performance in 1908 by Oscar Hammerstein, has lain unsung. Opinions differ as to its value, but, at any rate, it served well the singers mentioned, who gave it a wholly successful performance in every particular.

In the title rôle, Mr. Zenatello earned new honors. His impersonation of the emotional poet and his beautiful singing brought him much applause. In the rôles of *Gerard* and *Madeleine* respectively Mr. Baklanoff and Mme. Villani completed a trio of genuine excellence. The lesser parts were in capable but undis-

tinguished hands. The chorus rivaled that estimable body, the old Boston Opera Company's chorus, which in its superiority holds a lasting memory of the "old days of Boston opera."

Congratulations for Rabinoff

Mr. Rabinoff is to be congratulated upon his well-equipped organization, and we endorse emphatically the statement of one of our veteran critics who said: "It is evident that Mr. Rabinoff is a good factor in the field of American opera. His repertoire is very interesting and sufficiently full of novelties. His list of artists is large and his stars are of first magnitude; only chorus and orchestra might be larger for Boston—the city which demands perfect grand opera—but does not patronize it."

On Tuesday evening, "Madama Butterfly" was presented with the tiny Tamaki Miura in the title rôle; Elvira Leveroni, as *Suzuki*; Graham Marr, as *Sharpless*, and Giuseppe Gaudenzi, as *Pinkerton*. Riccardo Martin was cast for this last-named rôle, but indisposition prevented him from singing it, a disappointment to those who know and admire his portrayal of this character. The little Japanese prima-donna makes an ideal *Butterfly* in her inimitable conception of the part. So absorbing is her work that one momentarily forgets the peculiar clarinet-like quality to some of her tones, but sees the perfect picture and is happy.

Miss Leveroni does much with the part of *Suzuki*. She has before now made a reputation of "having the ability to make a small part big," which is a test of real artistry, is it not? The part of *Suzuki*, as sung and acted by Miss Leveroni, was distinctly a feature of this performance.

Graham Marr, a newcomer to the Rabinoff company, made a stalwart and convincing *Sharpless*. He played the part of the gallant American consul with dignity and refinement and he has a rich and resonant baritone. Mr. Gaudenzi gave a vocally acceptable and a conventional performance of *Pinkerton*. Fulgenzio Guerrieri conducted authoritatively. Again, a small audience applauded the singers.

"Tre Re" Brilliantly Given

"L'Amore dei Tre Re" was the offering on Wednesday night—and a more convincing quartet of principals to present this bitter tragedy would be hard to find. *Fiora* was sung by Luisa Villani (creator of the rôle at La Scala); Jose Mar-

done sang the part of *Archibaldo*; *Manfredo* was sung by Baklanoff and Zenatello was *Avito*. As *Archibaldo*, Mr. Mardones grasped the gruesome and tragic note in the part of the embittered old man and in large and sonorous voice gave a performance that was not short of thrilling. Mme. Villani's conception of the venturesome princess was consistent and she sang superbly. Her perfect intonation is a joy to listen to, and is apparent in all her work. Mr. Zenatello in grandeur of style and in beautiful voice sang with noble effect. How vital his characters are to him and what a satisfactory singer he is in so many rôles! He is unquestionably one of our truly great operatic tenors. Mr. Baklanoff sang and acted the part of the husband with good effect, contributing liberally his share to as fine an operatic performance as was ever seen in this opera house, which was the verdict heard on all sides after the opera. Mr. Moranzoni conducted admirably.

Maggie Teyte, as *Marguerite*, and Riccardo Martin, in the title rôle, furnished the features of the "Faust" performance on Thursday night. This was Miss Teyte's first appearance in this city in the part. Her conception was one of refreshing youth and innocence. Her mood was pensive in the early scenes and she was decidedly a sincere and trustful maiden. Her clear soprano, of lovely quality, served her well in this music, and in the final death trio she rose to dramatic heights that were a revelation indeed. Here was an intelligently thought-out portrayal that was further blessed with beautiful singing.

Mr. Martin, recovered from the indisposition that kept him out of his part in "Butterfly" two nights previously, sang *Faust* convincingly, with due thought to the action of the part and in robust and true tenor voice. Additional interest centered upon the reappearance of Mme. Jeska Swartz-Morse in the part of *Siebel*. This was her first appearance on the operatic stage since her withdrawal therefrom two seasons ago. Always a versatile actress, Mme. Swartz-Morse now brings to this part a voice enriched in quality, and as artistically sung by her the part took on a new significance. Her performance was a delight. Thomas Chalmers portrayed the part of *Valentine*, and both in voice and action was excellent. Mr. Mardones, fresh from his eloquent performance in "The Three Kings" the night before, was equally convincing in the part of *Mephistopheles*,

but his dressing of the part was ridiculously ornate. Maria Winietskaja sang *Martha* acceptably, and Giorgio Puliti treated the part of *Wagner* similarly. Mr. Guerrieri conducted, and thanks to his over-rapid tempi, especially in the *Kermess* scene, many a chorus effect was lost.

Mme. Miura in "Iris"

Mascagni's "Iris" was performed on Friday night with Mme. Miura singing the title rôle, the other parts as follows: *Osaka*, Tovia Kittay; *Kyoto*, Thomas Chalmers; *Una Guecha*, Elvira Leveroni; *Il Cieco*, Virgilio Lazzari. An interested audience of only fair size applauded the singers liberally. The repulsive story is set to interesting music and placed in scenic splendor. Mme. Miura enhanced the latter by her gorgeous costuming. In appearance she was altogether charming; as actress she was indeed captivating, and in voice she did admirable work. Mr. Chalmers was in good voice and did much with his part, as also did Miss Leveroni and Mr. Kittay. The chorus did some excellent singing, and altogether it was an interesting and forceful performance. The able Moranzoni conducted.

"La Bohème," with this cast, held the stage on Saturday afternoon: *Mimi*, Maggie Teyte; *Rodolfo*, Giuseppe Gaudenzi; *Marcello*, Thomas Chalmers; *Musetta*, Mabel Riegelman; *Colline*, Virgilio Lazzari; *Schaunard*, Giorgio Puliti. Miss Teyte's *Mimi* is one of her familiar parts, and upon this appearance she renewed former successes in it. The sprightly *Musetta* was especially well done by Miss Riegelman, and the male Bohemians all filled their parts with authority and according to conventions of stage and story. An audience of good size was warmly applaudive.

A Triumphant Finale

The triumphal finale came on Saturday night when the audience, the largest of the week, gave vent to much enthusiasm for soloists, chorus, orchestra and its master (Mr. Moranzoni), in a thrilling performance of Verdi's "Aida." Mme. Villani sang *Aida* and ably met its many vocal exactions. As *Rhadames* Mr. Martin was most convincing. He was a princely chieftain when returning victorious from the war, and throughout the entire performance sang this difficult rôle superbly. In her only performance of the week Maria Gay was heartily welcomed. She made an intensely dramatic *Amneris*, and sang the part gorgeously. Mr. Baklanoff sang *Amonasro*, and in voice and action made an intensely dramatic figure. Mr. Mardones sang the *Priest*, and the sonorous bass voice of Mr. Ananian was heard to good effect in the music of the *King*. Here again the chorus excelled and gave a thrilling climax to the big scene of Act II.

Thus, the only season of opera that Boston can enjoy this winter, but a brief week of it, has from an artistic standpoint been an unqualified success. It is sure that no better opera has been heard here, and much that wasn't as good can be remembered in not the distant past.

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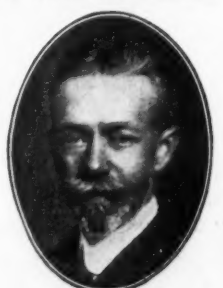
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BAUER EMERGES AS DISCIPLE OF MODERNS

Pianist Gives "Music of To-day" in New York Recital of Unique Scope

HAROLD BAUER, piano recital, Aeolian Hall, Jan. 6. The program:

Arnold Schönberg, "Clavierstück," Op. 11, No. 1; Claude Debussy, "Les Collines d'Anacapri" and "La Cathédrale engloutie"; Edward Royce, "Theme and Variations in A Minor (M.S., first time of performance); Alexander Scriabine, "Seventh Sonata, Op. 64, in one movement (first performance in New York); César Franck, "Pastorale"; Raoul Laparra, "Rhythmes Espagnols" (first performance in New York); Modeste Moussorgsky, "Tableaux d'une Exposition."

In Mr. Bauer's program, which he called "The Music of To-day," only two of the numbers were at all well known and even those only to close students of modern piano music. These were Debussy's "Les Collines d'Anacapri" and "La Cathédrale engloutie," both in the French composer's most characteristic original vein. Almost all the rest were marked for first performance and excited unusual interest.

The program was one that we are accustomed to associate more closely with Ornstein or Copeland than with Harold Bauer, but neither of the afore-mentioned devotees of the modernists could have made it more absorbing or could have brought greater sincerity to its exposition than did Mr. Bauer. It is a tribute to his masterly playing that his interpretation of every number commanded respectful attention, more attention in some instances, than the compositions of themselves warranted.

Schönberg and Scriabine

There were only two of the out-and-out "ultra-moderns" on the program—Schönberg and Scriabine. The former's "Clavierstück" is a bit beyond even the most sophisticated listener, but it was a more original, striking effort than Scriabine's long drawn out, aimless sonata. If the latter's work had not been labeled (it is in one movement), I should not have recognized it as a sonata. A single theme is reiterated time and again, the variations consisting only in the form of the dissonances that cloud its outlines.

In Edward Royce's "Theme and Variations," however, there is real merit and sound thought. In form the work resembles the Brahms' Paganini Variations, but this must not be taken to imply that the American composer borrowed from, or was at all influenced by Brahms. Of his own work, the son of the late Harvard philosopher, Professor Josiah Royce, writes:

"The Variations attempt to portray creative force in action. If this striving is successful, the listener's first thought will be, not 'what mastery embellishments!' but 'That is how the world was made.'"

There was excellent characterization and Spanish atmosphere in Raoul Laparra's "Rhythmes Espagnols." The French composer, whose opera, "La Habañera" is best known here, has successfully portrayed the spirit and traditions of the Spanish people in this charming set of six piano pieces.

As if to reserve the best for last, Mr. Bauer concluded his unique program with a remarkable set of ten piano pieces by the Russian, Moussorgsky. They are called "Exposition Pictures," inspired, the composer tells us, by sketches of his friend, Hartmann, a noted Russian architect, which were exhibited in 1874. Here is real "program" music, as compelling, original and bizarre as any that I have heard in the same field. Here is genuine, brilliant characterization, as deft and transparent as the work of the skilled author's pen or the master artist's brush.

gave a splendid interpretation of the Romance, for violin and piano, by Mrs. H. H. A. Beach. John Claire Monteith closed the program pleasingly, accompanied by May Van Dyke.

The fifth annual performance of "The Messiah" was given last Sunday afternoon at the Lincoln High School Auditorium by the Portland Oratorio Society, under the direction of Joseph H. Finley. The soloists were Mrs. Gabriel Pullen, Mrs. Katherine Gabriel, Merle Woody, E. Trevor Jones and E. Maldwyn Evans. The accompanists were Mrs. Ethel Mead and William Lowell Patton. H. C.

ARTIST COUPLE IN ST. LOUIS

Mr. and Mrs. Stults Delight Hearers—Fanning in Private Recital

ST. LOUIS, Mo., Jan. 5.—The third of Miss Cueny's morning series at the Woman's Club brought Monica Graham and Walter Allen Stults of Chicago in a joint recital of unusually interesting music. Mrs. Stults is a soprano and Mr. Stults a basso-cantante. Of the duet numbers there were three from grand opera, "Don Giovanni," "Forza del Destino" and "Hamlet." Mrs. Stults has an exceptionally pleasing quality in her voice which showed to fine advantage against the rich color of her husband's singing. Mrs. R. L. Murphy furnished satisfactory accompaniments.

The "Pop" last Sunday contained a number of "request" numbers, the majority of which were old favorites, including Mr. Zach's "Oriental March." The soloist was Gloria Perles. Leo C. Miller played the accompaniments.

The supreme artistry of Cecil Fanning's singing was again demonstrated on Thursday, when he appeared in a private recital at the home of Mrs. Edward Mallinckrodt. Accompanied by Mr. Turpin, he gave a program filled with delicious exhibitions of lieder and operatic arias. H. W. C.

Woman's Orchestral Club Doubles Its Activities

Instead of the annual concert of its first two seasons, the Woman's Orchestral Club, under the direction of Theodore Spiering, announces two concert this year, the first of which occurs on Wednesday evening, Jan. 17, in the auditorium of the Y. W. C. A. building, at 7 East Fifteenth Street, New York.

The Lack in Present-day Music

It seems to us that the music of the immediate present is lacking in this particular quality—the quality of inevitableness that characterizes all valid art. Do we not sometimes suspect an Ornstein, a Schönberg, a Debussy, of a rather too facile trifling with sensation? Can a substantial, authentic musical message proclaim itself through a medium essentially suggestive rather than definite?—Charles L. Buchanan in *Harper's Weekly*.

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HOCHSTEIN PLAYS WITH DETROIT'S SYMPHONY

Conductor Gales and His Orchestra in Notably Good Concert—Winifred Christie Heard

DETROIT, Jan. 6.—Two artistic triumphs were achieved at the Detroit Opera House on Friday afternoon at the Symphony concert—David Hochstein's playing of the Tchaikowsky Concerto in D Major and Mr. Gales's presentation of the Schumann Symphony in D Minor. Each appearance of the Detroit Symphony Orchestra displays marked improvement in good tone and ensemble.

A delightful and refreshing novelty was the Morning Musicales given at the Hotel Statler, Jan. 5. Mrs. Schlotman and Mrs. Messimer provided a rare treat in bringing to Detroit Winifred Christie, pianist, and Miguel Llobet, guitarist. Miss Christie's playing is vigorous, virile and inspiring and her technique is equal to all emergencies. In her Debussy group Miss Christie shone to best advantage, as her originality and fanciful temperament were given full play. E. C. B.

Dr. A. L. Manchester, director of music at the Southwestern University, at Georgetown, Texas, has engaged Christine Miller, the American contralto, for a recital to be given on Jan. 17.

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TAXES FALLING HEAVILY ON PARIS THEATERS

Directors Declare that Further Burden Will Necessitate Closing Their Establishments—English Folk-songs in a Paris Concert—Americans Prominent in Chamber Music Concerts and Recitals

Bureau Musical America,
37 Avenue Henri Martin,
Paris, Dec. 21, 1916.

THE Association of Paris Theater Directors decided this week to send a note to the city authorities stating that, if further taxes are imposed on their establishments, it will be necessary to close them.

The association recalls that, despite the reduced receipts, the managers have kept the theaters open only because the lowered royalties by authors allowed them to do so, and because the actors and landlords had put prices down. The association in its note calls attention to the fact that, notwithstanding the high cost of living, the salaries of the lesser employees have been maintained and in many cases raised.

The theaters have a great deal to contend against, one being the early closing hours of the tram and underground railway service. As for cabs or taxis, it is quite impossible to get one after 11.30 at night and after nine one has to pay just what the cabman or driver demands, for there are so few that each calls for a premium for services. If all the managers and directors would work together the theaters and amusement halls would not be losing money and the public would be better satisfied. But we are living in time of war and, for the first time since the conflict began, everyone is feeling



Paul Vidal, Whose Works Are Much Played in Paris This Season

the pressure at a time when there are practically no men in a city.

Allies' Musical Conférences

The Allies are having all sorts of *conférences*, illustrated lectures, *matinée musicales*, etc., where the life or pursuits of one of the countries are portrayed and just now it is the music of each allied land that is being exploited. One of the best illustrated lectures on music heard during the season was that delivered at the Sorbonne Friday last by W. H. Kerridge, choirmaster at the Church of the Holy Trinity, his subject being "La Musique et La Chanson Populaire Anglaise," delivered in French. The lecture was given in the Ecole des Hautes Etudes Sociales, under the presidency of Henri Marcel, who is director of the Musées Nationaux de Paris. The choir boys of the American Church sang the illustrations, which were mostly from the "Collection of Somersetshire Folk-songs." The choir, the only one of its kind in Paris, is composed of voices that would be remarked anywhere for their sweetness, each boy being selected in England and from the American colony in Paris and trained daily in the school here for the work.

Here are some of the songs the boys illustrated: "I'm Seventeen Come Sunday," "Sweet Kitty," "Lord Kendal," "The False Bride," "Sweet Primroses," "The Waggle Taggle Gypsies," "The Coasts of Barbary," "The Trees Do Grow High," "Come All Ye Christian Men," "The Crystal Spring," "Oh, No, John," "The Keys of Canterbury," "A Poor Soul Sat Singing" and "The Tree in the Wood."

Applause for Gustin Wright

The Antoinette Belloc Quintet gave a fine concert Monday at the Salle Gaveau, with the assistance of Theodore Dubois and Paul Vidal, who conducted or played at the piano as accompanist. Yvonne Brothier and Dolores de Silva of the Opéra Comique, Mme. Marguerite Moreno and a chorus of women's voices took part, as did also the American, Gustin Wright, and Rudolf Plamondon.

The numbers were excellently given, the greatest applause going to Plamondon and to Wright. Gustin Wright recently got up a concert the proceeds of which were to go to buying shoes for ward orphans. His expenses were heavy but the receipts were large enough to enable him to present 500 little ones with footgear, and at the concert Monday Mr. Wright was applauded at each move.

as well as a performance at the Opéra Comique, the Concert at the Lyceum, a Concert at the Salle des Ingénieurs Civils in the Rue Blanche, at which the Salon des Musiciens Français gave a program. The affair was to aid musicians impoverished by war, and the following artists assisted: Alice Gautier of the Grand Opéra; Mme. Brejeau-Silver, Suzanne Laugée and Dolores de Silva of the Opéra Comique; Hilda Roosevelt, Suzanne Aubry, Hélène de Bertrand, Chaillez-Richez, Madeleine Gilquin, Juliette Laval; Messrs. Casadesus, Marcel, Chailley and Maxime Thomas. Theodore Dubois, Claude Debussy, Louis Diemer, Fernan Le Borne, René Lenormand, Leon Moreau, Paul and André Wormser accompanied their works.

Walter Morse Rummel's Recital

The first concert given for the "Aide Affectueuse aux Musiciens" took place a few days ago, this time in the form of a piano recital by the American artist, Walter Morse Rummel, at the home of the Comtesse Orlawska in the Avenue Emile Deschanel. Mr. and Mrs. Rummel are organizing private affairs all the time to aid the cause, and scarcely a week passes that something is not done to get food or clothes for the musicians who are suffering because of the fearful cold. Stacks of clothing are deposited at the Rummel home, for now everyone in Paris knows of the work of the Rummels. Tickets for the concert at the Orlawska salon went for \$4 and every seat was sold, so that a round sum was realized, which will give a small percentage of the musicians food, at least, for Christmas. The numbers Mr. Rummel played included Chorals *Préludes*, Bach; *Fantasia in C Minor*, Op. 17, Schumann; *Four Etudes (à la mémoire de Frédéric Chopin)*, Debussy (first hearing); *Polonaise in C Minor*, Mazurka in A Minor and *Scherzo in C Sharp Minor*, Chopin.

The Grand Festival of Italian Music, under the direction of Romolo Zanon, took place at the Théâtre des Champs Elysées. The program was not only entertaining, but highly instructive.

The second Séance de Trios given by Leo Tecktonius, with the assistance of Margaret Kingore and Emanuel Sarmiento and Messrs. Gabriel Lillaume and André Levy, like the first, was a success artistically and financially. The aim of the organization is to give clothes to the wounded, and of this "Vestiaire du Blessé," Mrs. W. K. Vanderbilt is *présidente*, and Pierre Loti, president. Too much cannot be said in favor of the instrumental part of the concert, for the playing of the trio was musicianly and finished. No one instrument stood apart, and all three were modulated as into a single voice full of sweetness, sonority, and the most delicate shading.

Mme. Kingore is an intellectual singer and did a great deal with her difficult solos. Her voice is best in the high register. M. Sarmiento is an artist of temperament, his voice a rich baritone.

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"A SPRING SONG," "I CAME BETWEEN THE GLAD, GREEN HILLS," "OCTOBER'S BRIGHT BLUE WEATHER." By Benjamin Whelpley, Op. 19. (Boston Music Co.)

Here are three attractive songs by this Boston composer. The presence of modernism in the air affects him not; he continues to write honest, melodious music, simple in texture, sincere in utterance. It is many years since he gave us "The Nightingale Has a Lyre of Gold"; but his style has not changed. We thank Mr. Whelpley for writing as he feels and not as M. Debussy feels! All three songs are issued in three keys—high, medium and low.

ALBUM OF SOLO PIECES FOR THE HARP. Compiled and edited by Annie Louise David. (Boston Music Co.)

Filling an indubitable need, Mrs. David, one of our most accomplished harpists, has assembled in two volumes some sixteen compositions for her instrument, and has edited them so that they will be useful for both the finished performer and the student. In these volumes we find many lovely pieces, among them Gabriel Fauré's "Slumber Song" ("Dolly"), a Polonaise by Margaret Hoberg, written for Mrs. David; Poenitz's "The Music-Box," a dainty conceit which we have heard Mrs. David play charmingly so often, and a number of Hasselman's pieces, without which no harp collection would be complete.

SIX PIECES FOR THE PIANOFORTE. By John Orth, Op. 16. SEVEN PRELUDES FOR THE ORGAN. By Mortimer Wilson, Op. 7. (Boston Music Co.)

Mr. Orth's pieces are useful for teaching purposes, well written but undistinguished by any traits of originality. He knows the instrument and writes for it effectively.

We pause with deep respect before Mr. Wilson's very fine organ compositions. We are wondering how many men in America can approach him in writing for the "king of instruments"; we believe they are very few. Mr. Wilson's music is notable for the complete mastery of his craft which he displays in it; he writes with a skill all too infrequently observed these days. The pieces are short and bear titles such as Andante religioso, Berceuse, Improvisation, Intermezzo, etc. Some will find that, from a melodic standpoint, they are not altogether original. Perhaps not, but what Mr. Wilson does with his material is the thing that makes his set of Preludes important. We are told that Mr. Wilson had the privilege of studying in Germany with the late Max Reger. His music is proof positive of the fact that the time he worked with him was well spent, indeed.

"THE PRAYER PERFECT." By Ervina J. Stenson. (Sam Fox Pub. Co.)

Mr. Stenson, who has been acting for the last year or more as accompanist to Karl Jörn, the noted tenor, has written a melodious setting of the famous Whitcomb Riley lines. There is a tenderness in the simplicity of this song, and its freedom from all that is conscious and intellectual. It is a prayer, couched in musical accents that will surely win it favor.

"DAYS OF SUNSHINE." Five Piano Compositions. By Florence Newell Barbour. "NATURE PICTURES." Five Piano

Compositions. By Florence Newell Barbour. (Arthur P. Schmidt Co.)

Mrs. Barbour's facile gift for writing effective piano music is illustrated in both sets of pieces. Well varied as to content, they offer the piano teacher, who is on the lookout for easy new material, just what he desires. In the second set we find a little more difficult pieces, also melodious, and admirably set for the instrument.

"SALLY IN OUR ALLEY," "CHERRY RIPE." Arranged by Frank Bridge. "THE GARDEN OF SWEET PERFUMES." By Charles Vincent. "MISTRESS TABITHA—HER BOOK OF TUNES." By H. Farjeon. (G. Schirmer, Ltd., London.)

Frank Bridge is a name in contemporary British music that assures the reviewer of something engaging. And an examination of what he has done with the old English songs, "Sally in Our Alley" and "Cherry Ripe," in arranging them for string quartet (or string orchestra—the bass part is *ad libitum*), only makes stronger our faith in him as one of Albion's best composers of our time. There is a truly gorgeous harmonic scheme in his setting of "Sally," a richness of part-writing, a polyphonic fulness and an imaginative beauty worthy of the highest praise. What matter if a melody be original with the composer or not, if he can handle it with the mastery that Frank Bridge displays here? "Cherry Ripe," in its way, is equally successful. The final rush in the viola from low D to F Sharp on the A string, under a trill in fifths in the violins, is a master stroke. Only a man who knows the viola as Mr. Bridge does—we are informed he is an admirable performer on that instrument—could conceive such a passage.

Dr. Vincent has been writing piano pieces with poetic titles during the last year or so. Years ago he used to content himself with composing respectable Anglican anthems, but it would seem that to-day he is trying hard to produce an album of piano pieces that may be accorded a place similar to MacDowell's "Woodland Sketches" or Nevin's "A Day in Venice." The titles of the pieces in this new work are "An Archway of Honeysuckle," "Lavender," "Mignonette," "Wallflower." Undeniably poetic titles, we agree; we wish we could say as much, nay, half as much, for the music.

"Mistress Tabitha," by Mr. Farjeon, is better. Much simpler technically, these pieces are, at the same time, curiously enough, more engaging musically. There is a Pavane in the set which is quite fine and which might well be elaborated for string orchestra. So, too, might the Air which follows it. Both are in the ancient style, and are good examples of what a present-day composer can do in that style when he has something to say.

"LISTEN TO THE LAMBS," "O, HOLY LORD," "MUSIC IN THE MINE." By R. Nathaniel Dett. (G. Schirmer.)

Mr. Dett is one of the most gifted of American negro creative musicians, and these choral pieces show him at his best. "Listen to the Lambs" he calls "a religious characteristic." It is for mixed chorus, without accompaniment, a good deal of it being eight-part writing. There is a stunning pentatonic phrase, "He

shall feed his flock like a shepherd," given to a solo soprano voice over a humming background. "O Holy Lord" is a big anthem for eight-part mixed chorus, also unaccompanied. Here we find Mr. Dett writing with much mastery and getting into his music something of that feeling which pervades the church music of such Russian composers as Kastalsky, Shvedoff and Gretchaninoff. The work is dedicated to the Elgar Choir of Hamilton, Ont., Bruce Carey, conductor.

"Music in the Mine," dedicated to Percy Grainger, is described as "an unaccompanied folk-song scene." It is a scene between a miner (a solo tenor voice) and the people of the mining camp. The whole thing is original, splendidly conceived, and it should make a very attractive number for efficient choral organizations. There is a Grainger influence in it in the directions to tap on "light steel bars" on the three last measures, a percussion effect dear to the heart of the Australian pianist-composer.

"THE SPINNERS." By Emile Foss Christiani. (Theodore Presser Co.) "PIERROT." By Emile Foss Christiani. (Arthur P. Schmidt Co.)

Two very well written salon pieces, the first a *Valse vive*, which, when played rippling, will sound quite entrancing. In the second there is humor as well as a clever general scheme.

SOLEMN PRELUDE. By Edward Shippen Barnes, Op. 24. (G. Schirmer.)

The best thing Mr. Barnes has done for the organ is this new composition, truly a solemn prelude. Both from the inventive and architectonic standpoints it is a work of distinction and surpasses even his two lovely organ pieces published in Paris a year or more ago.

Mr. Barnes makes much of his opening theme, *Lento*, E Minor. The E Major portion and that following in C Major are full of ideas, and the development is coherent and musically. The statement of the original theme, set in E Major, *Maestoso e marcato*, at the close, is gripping. And all through the piece there is harmonic individuality as well. Such a new composition should be played by every first-class organist in America. It is dedicated to H. Alexander Matthews, the Philadelphia composer and organist.

RONDINO ON A THEME BY BEETHOVEN. By Fritz Kreisler. Piano Transcription by Leopold Godowsky. (Carl Fischer.)

Fritz Kreisler's Rondino, played frequently by himself and his colleagues, has been transferred to piano solo terms in a beautiful manner by Mr. Godowsky. It could not be done better, for Mr. Godowsky has translated into the idiom of the piano as only a master-musician can. It should become as popular for the piano as it already is for the violin.

"IN MEMORIAM." By Gordon Balch Nevin. (Clayton F. Summy Co.)

Serious organ compositions by Mr. Nevin delight us. This is one of them, and it adds to his reputation as a creative artist. There is spontaneous melody here, plus good part-writing and an harmonic feeling of distinction.

THREE OLD FRENCH FOLK-SONGS. Arranged by Carlos Salzedo. (Oliver Ditson Co.)

When Mr. Salzedo, the distinguished French harpist, was in the war fighting for France a little more than a year ago, he arranged these songs, "The Pretty Drummer," "Back of Father's Cottage" and "Mariann Went to the Mill One Day," for his fellow-soldiers, so that they might have something to sing in those moments when they were not fighting. Naturally he made them simple, as the vocal abilities of the average soldier are not highly developed. However, simple as they are—set for two tenor parts and one bass—they are beautifully done and

will appeal in the form in which they are presented here. The English translations of the French texts have been made most worthily by Frederick H. Martens.

The edition is a lovely one, truly *de luxe*, containing on the cover a photograph of Mr. Salzedo in his uniform and one within, showing him with his comrades outside the hospital of Carcassonne. With him in this group is Charles Dalmorès, the noted French tenor, who was also in the French army during the first year of the war.

"LINDY." By Charles Gilbert Spross. "SACRIFICE." By John C. Walling. "SUNRISE." By S. J. Taneyef. (John Church Co.)

Mr. Spross has made a lovely arrangement for mixed voices of his solo song "Lindy." He has retained its simplicity and added to it the charm that fluent choral writing can often bring to a melody.

Mr. Walling's "Sacrifice" is a big number, finely conceived and worthy of careful examination. The poem tells of the sacrifice made in war by mothers of soldiers and tells it touchingly, with fine restraint. The music is impressive.

The Taneyef number is a new edition of one of the most splendid of modern Russian choral pieces, with a fine English version of the text especially prepared by Frederick H. Martens.

"SING O YE HEAVENS." By Bruno Huhn. "SOUVENIR." By Charles Huetter. SECOND BALLADE. By Homer N. Bartlett, Op. 207. "O, LITTLE MOTHER OF MINE." By George B. Nevin. (Oliver Ditson Co.)

Mr. Huhn has composed an admirable duet for two high voices (soprano and tenor) or two low voices (alto and bass). It is majestic, fluently melodious, and, like all his work, executed with knowledge and skill.

The Huetter "Souvenir" is a graceful violin piece, in the *Drda* manner, though not at all reminiscent of *Drda*'s "Souvenir." Mr. Bartlett has revised his Second Ballade for the piano and made it a better composition. It has plenty of things in it that ought to commend it to recital pianists. Mr. Bartlett knows what a concert piece for the piano ought to be.

Mr. Nevin's little part-song for mixed voices with piano is a simple, charming number. There is not a touch of sophistication in it, not a suggestion of the grand manner; rather is there a tender peaceful innocence, welcome in these days of iconoclastic musical utterance.

A. W. K.

A few of Margaret Anderton's January dates cover Boston, Pittsfield, Westfield, Albany and Montclair, N. J. The pianist's Mid-West tour starts in February immediately following her concert at Columbia University.

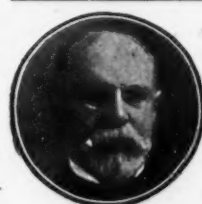


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Kathryn Platt Gunn, the Gifted Violinist

Few solo violinists who live in New York and vicinity enjoy greater concert activity each season than Kathryn Platt Gunn. The month of December this year was unusually busy for her. Her solo appearances included a memorial service of the Hackensack (N. J.) Elks, on the 3d; All Souls' Church, Flatbush, on the 8th; Century Club of Richmond Hill, L. I., on the 11th; a concert at the Institute of Allied Arts in Brooklyn, on the 13th; Pouch Gallery, Brooklyn, on the 16th; Church of the Messiah, Brooklyn, on the 17th, and People's Institute, New York, on the 19th. On Sunday, Dec. 24, she appeared with Florence Hinkle, Adah Hussy, Paul Althouse, Arthur Middleton and Annie Louise David, both morning and afternoon, at the West End Collegiate Church, New York, and in the evening at the Washington Methodist Church, Hoboken, N. J. The following Sunday, Dec. 31, found her performing at the Tompkins Avenue Congregational Church and at St. Paul's Episcopal Church, both in Brooklyn.

Tilly Koenen and Sousa Greatly Admired by Indianapolis Audiences

INDIANAPOLIS, IND., Jan. 2.—John Philip Sousa and his band and Tilly Koenen, the Dutch contralto, completed the old year's local musical events. Last Sunday afternoon Mme. Koenen charmed a large audience at one of the Männerchor's private artist concerts. She scored deeply. The Dutch artist's groups comprised German, Dutch and English songs, many of them new and refreshing to the concert-goer. Louise Lindner was a most satisfying accompanist. The programs offered at the matinee and evening concerts of the Sousa aggregation were characteristically chosen. They were heard by good sized, enthusiastic audiences. The soloists were Herbert L. Clarke, cornet; Louis Fritze, flute; Joseph Marthage, harp, and Leonore Simonsen, soprano. P. S.

Spartanburg in Paderewski's Brief Tour of Southern States

SPARTANBURG, S. C., Jan. 2.—Dr. John C. Alden made the announcement yesterday that he had secured the guarantee of \$1,000 necessary to bring Paderewski, the famous pianist, to Spartanburg. A contract has been signed which calls for the pianist to appear in the Converse College Auditorium, Jan. 22. Paderewski will play in only two cities in South Carolina, Spartanburg and Columbia, and will make only four stops in the entire South. He will be en route from New York to Cuba, and is making the four contracts more to break the monotony of his trip than for any other purpose. J. R. D. J.

Zoellners' Art Creates Enthusiasm in Hamilton, N. Y.

HAMILTON, N. Y., Dec. 29.—A large gathering greeted the Zoellner String Quartet at its recent first appearance here. The distinct artistry which characterizes every number of the program created much enthusiasm. The program comprised two quartets, the Mozart "Hunting Quartet" and the Mouquet Op. 3; a solo played by Amandus Zoellner, violinist, and a group by Skilton, Kaessmayer and Glazounoff. Several encores were demanded. After the concert a reception was tendered the quartet, offering an opportunity to the students and faculty of Colgate University to meet the artists.

So highly pleased was Conductor Carl Hahn, of the New York Arion and Mozart Societies, with the singing of Louise Wagner, the young American soprano, who was the soloist with the Arion Society, at Arion Hall, Brooklyn, on Dec. 17, that he wrote the young singer a personal letter, praising her for her artistic work.

Soprano and Pianist Join in Tour of "Costume Recitals"



Two Young American "Costume Recitalists," Louise Davidson, Soprano, (on the Right), and Claire Rivers, Pianist

RECENT years, with the oversupply of singers in regulation recital programs, have seen the advent of the "costume recital" and its enthusiastic reception by a public which had become somewhat tired of listening, day after day and week after week, to the stilted program, in which the various ingredients, old Italian, German *lieder*, French songs and American songs were offered religiously in equal quantities with an occasional substitution of Russian or Scandinavian songs.

Realizing the possibilities of the costume recital, two young American girls have been preparing themselves in this field. They are Louise Davidson, soprano, and Clare Rivers, pianist, and their efforts are already being favorably received. Miss Davidson was a student with Sergei Klibansky for five years when she met Miss Rivers, who was acting as this New York teacher's accompanist. The singer had already decided on the costume recital as her work and with Miss Rivers she worked out last summer the plan of their joint recitals. Miss Rivers has recently studied with Margaret Melville-Lisniewska and is an accomplished soloist as well as accompanist.

Both singer and pianist appear in costume, doing English songs such as Horn's "I've Been Roaming" and Mana Zucca's "Mother Dear" and groups of Bergerettes of Weckerlin. A feature of the program is a group of Spanish folk-songs, sung in the original, and a piano group of Spanish dances by the late Granados. Several costumes are used in a single program, changing according to the character and period of the music performed. Miss Rivers's solo offerings include pieces by Reger, Liszt, Brahms, Chopin, Scarlatti, Grainger and Daquin.

The two are now at work on some old and hitherto unrecorded negro melodies, which Miss Davidson found in the backwoods of North Carolina (she hails from Jacksonville, Fla.), where she has spent many summers. Miss Rivers is now har-

monizing these tunes, which Miss Davidson presents in the manner of the real Southern negro.

During December these young women appeared as soloists with the Bronx Symphony Society, New York, and directly after Christmas left for their Southern tour, giving three recitals at the Hotel Mason in Jacksonville early in January and also appearing in St. Augustine, Palm Beach and Miami. Late in January they are to give a recital in Atlanta, Ga., for the benefit of the Agnes Scott College Alumnae Association. This college is Miss Davidson's *Alma Mater*.

Fritz Kreisler gave a recital on Dec. 29 at Keith's Garden Pier Theater, Atlantic City, N. J., under the local management of W. H. Godfrey.

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Dear Mr. Sieveking:

Can my opinion and the expression of it be any recompense to you for the years you have devoted to bringing into existence, systematizing and perfecting your method of pianoforte technique? Am I right in drawing the following conclusions? Your basic principle and developments put into words is simply this: You have reversed the accepted processes, as your first lesson distinctly implies. By your application of the "dead weight" principle, which you give in the first lesson, you establish tone as a basis for developing technique, instead of the opposite conclusion, tone from technique. Your basic principle "dead weight" takes those conditions, both physical and mental, that make tone, and upon it you build technique, and here you have proved your greatness. This is why after your first lesson such a vista of possibilities open up before one. It is not the senseless, meaningless hours of scales, arpeggios, etc., coming from nowhere and continuing to a mental chaos, without basic principle to start from and with no objective point to guide, direct and stimulate effort. You have in your basic principle which you establish in your first lesson, embodied the completed idea or object to be accomplished, which of course has to be developed, and the pupil recognizes this at once and it brings order out of confusion.

If I have miscomprehended your life's work and effort I know you will in your generosity pardon me. It's like looking on a great mountain system; one cannot always tell the way it parallels though its grandeur is fully appreciated. When I go over the work I accomplished last summer, every lesson was an inspiration to me, so I am very grateful to you.

Most sincerely yours,
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BOYLE PLAYS FOUR OF HIS OWN PIECES

Baltimore Pianist Introduces Them Effectively in His New York Recital

GEORGE F. BOYLE, pianist. Recital, Aeolian Hall, afternoon, Jan. 2. The program:

Toccata and Fugue in D Minor, Bach-Busoni; Adagio from the 3d Church Cantata, Bach-Saint-Saëns; "Keltic" Sonata, MacDowell; Ballade in G Minor, Chopin; Berceuse, Serenade, "The Lake" (Nocturne) and Ballade, G. F. Boyle; Sonatine, Pavane, Ravel; "Mephisto" Waltz, Liszt.

Mr. Boyle is a young Australian who has lived and taught for a number of years in Baltimore. New Yorkers know him better as a composer than as a pianist. Four or five seasons ago Ernest Hutcheson played an engaging concerto of his with the Philharmonic while he himself conducted and certain piano works of his have from time to time come to notice.

As a pianist Mr. Boyle showed seriousness, technical skill, considerable intellectuality and a disposition to shun all the ostentation of shallow virtuosity. In poetry of mood, in imagination and emotional conveyance, he offers far less to

ingratiate the hearer. He gave a broad and well built performance of the two Bach numbers, even if it was not remarkable in respect to pure tonal beauty. Mr. Boyle's playing only occasionally attains the level of essentially musical charm.

Naturally one felt deeply grateful for MacDowell's glorious "Keltic" Sonata, which seems at last to be coming into its own. Mr. Boyle's interpretation of it, while conscientious and earnest throughout, did not entirely disclose the grandeur and superb sweep of its outlines. The first movement, for example, lost something of its tragic majesty, the sense of its ordered but inexorable progress, through the fitful haste at which Mr. Boyle took a great deal of it. The entrancing second movement was better.

Mr. Boyle's own pieces, if not remarkable, individual or pregnant in content or consistent in style, displayed his fine constructive musicianship very tellingly. The "Serenade" was, perhaps, the most effective and original of the four. The pianist played them with a composer's insight. H. F. P.

Leila Holterhoff, the charming California soprano who made a success at both her Boston and New York debuts, will give a recital in January in the Western College in Oxford, Ohio. Miss Holterhoff, who made her studies abroad, was a student in Prof. Edgar Stillman-Kelley's class while in Berlin, and it was Prof. Kelley himself who suggested that she should appear at his school in Oxford.

CAROLINA TEACHERS ADOPT CREDITS

Association Has Record Enrollment—Timely Topics at Convention

RALEIGH, N. C., Dec. 30.—The North Carolina Teachers' Association, which convened here recently, had the largest attendance and enrollment in its history. Many of the secondary schools and larger institutions of most of the towns and cities were represented, as well as a goodly number of people from the rural districts. Hearty interest was manifested in proceedings of the assembly.

The association, since its reorganization in 1912, has brought to the State such noted men as John C. Freund, editor of *MUSICAL AMERICA*; Waldo S. Pratt, an ex-president of the National Music Teachers' Association, and Dr. A. Winship of the Boston *Educational Journal*.

"Making Music Count" and "Music for Every Man" were the titles of two forceful addresses delivered this year by Dr. P. Y. Dykema of the University of Wisconsin.

The music forces feel that they scored a triumph in being able, for the first time, to place their speaker on the program of the General Assembly. The address, "Music for Every Man," was delivered in the large city auditorium, before an immense audience. The local newspapers and the school principals and superintendents, in making a report of the proceedings of the assembly, spoke in warm praise of Dr. Dykema.

Martha A. Dowd, music director of St. Mary's School, Raleigh, the retiring president, made the opening address, which was sane and practical, sounding the keynote of progress. Miss Dowd has been a most efficient president and the association has prospered under her leadership.

Mrs. Vardell, dean of the School of Music of Flora MacDonald College, Red Springs, gave a carefully prepared paper on "Normal Work in Music." Mrs. Vardell urged the establishment of a school devoted primarily to normal training in music in all departments. An interesting dissertation on "Early Ear Training and Sight Reading" was offered by Charlotte Ruegger of Meredith College.

"High School Music" was the subject of a paper by Mr. Willis J. Cunningham, supervisor of the Asheville School. Mrs. Crosby Adams prepared a suggestive and helpful paper on "Suitable Teaching Material for the Early Grades," which was followed by a "Demonstration of Class Work," by Mrs. W. J. Ferrell of Meredith College. The latter has made a special study of teaching children. These practical demonstrations by the small children of the first and second year proved that excellent results can be obtained by the right kind of teaching. Henri Bourdelais, of Bourdelais School of Music, of New Bern, read a particularly forceful paper on "The Efficient Teacher."

The last session of the Assembly was given over to hearing reports of the various committees. Blinn Owen, of St. Mary's School; Helen Day, of Meredith College, and Mary Cole, of Raleigh, formed the committee which presented the report on "Standardization of Voice Course," which was adopted by the association. The report on "Certification of Music Teachers" was a very important one, but no definite action could be taken at this meeting and the committee was continued. This subject is seriously engaging the attention of the association, and it is hoped that very soon, through the Legislature, they will secure State-wide certification for the music teacher.

A report of far-reaching importance was that on "High School Credits," read by Wade R. Brown of the State Normal at Greensboro. A plan was presented for accrediting outside music study under private instruction, much the same plan that is used in Pittsburgh. This plan was adopted by the association. Several high schools in the State are already giving credit for practical music, and it is believed that many others will follow their lead.

A new interest is being fostered by

the association—the encouragement of North Carolina composers. Through the kindness and deep interest of C. A. Shirley, dean of music of Salem College, and an ex-president of the association, a loving cup is to be offered annually to the composer of the best composition of the year. The cup will become the property of the composer who wins it for the third time. The composition that won the cup this year was a vocal quartet, "Dark Was the Night," by Gustav Hagedorn, supervisor of music of the Raleigh schools.

The new officers elected for the ensuing year are: Cheliam A. Pixley, president; Conrad Lahser, vice-president; Mrs. W. J. Ferrell, secretary. A fitting close for the most successful meeting of the Music Teachers' Association was an interesting recital by two young North Carolina artists, Emlie Rose Knox, violinist, and Dicie Howell, soprano. Miss Knox is studying in New York at present, and Miss Howell is soloist in one of the large New York churches.

Among the recent engagements booked by Maurice & Gordon Fulcher for Myrtle Moses, are recitals at Winthrop College, Rock Hill, S. C., Greenville, S. C., and Bay City, Mich. Miss Moses is engaged for the entire opera season at Chicago, her last appearance with that organization being Jan. 20, after which she will be heard in concert and recital.



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Would-Be Composer As "Bête Noire" of the Music Publisher

Humorous and Serious Sides of Situation Which Confronts the Man Who Separates the Wheat from the Chaff of Our Country's Creative Output—Some Hints as to What to Avoid.

IF some ravishingly beautiful lady rushed into your office with a musical manuscript and said: "I am a widow and if you will publish this work I will kiss you a hundred times," what would you do? As it is, I have a sound-proof room and heavy shades cover the windows, and yet there are some manuscripts that demand oblivion no matter what the cost may be. Cato said every man has his price, but could you accept for publication a composition entitled "O Snowy Night (Indoor Song)" at any price?

It is instances such as these which daily befall the poor music publisher. How much better it would be for the misguided would-be composer if we only had the courage to say: "Stick to the grocery business; there is more art and profit in a tub of butter than in your unmusical expression!" But unfortunately convention (or is it cowardice) forbids.

A poor chap wanders in tired and forlorn, with a battered straw hat in the midst of winter, persistent on playing "Murmuring Wavelets" for me. He refuses to be rebuffed. Having been the rounds he knows that "that's what they all say." This is his last stand! No sooner had we returned his composition than he brought it back again the next day, thinking we objected to the title only, calling it this time "Trembling Wavelets."

This article is written in the hope that some dilettanti will read it and realize that music requires serious study and every branch of it requires deeper research.

Characteristic Types

As I write, certain characteristic types seem to stand out, from the poor unfortunate who writes hopeless lyrics and an equally bad melody, paying to have the song harmonized, to the misguided soul who imagines his work an immortal message to the world.

One lady I met came at least a thousand miles with her little girl, and a composition. It was called "A Dirge," and furthermore she wanted to know if the manuscript was perfectly clear. It looked legible enough to me until a no-

ticed that she had certain bars numbered 1, 3, 8, 2, 7, 4, 6, 5, and that was the order in which they were to be played!

Some of the titles of compositions submitted are also of a rare vintage. To mention a few: "Ode to a Watermelon," "Delicious Drinking Secret Divulged," "Neutrality Waltz Hesitation," "Slumber Song for Parrots," "Submarine Dip," "Little War Horse," etc. Then there was a "Dance Kiss Gavotte," with these instructions: The movement of this dance is a slow andante with a cantabile or graceful step introducing Gavottina and other ladies being kissed at the dance. The kissing may be done naturally or may be thrown from the lips by the hand to the audience."

Prodigal in Accessories

An Italian composition was received, the title of which I do not remember, but I do recall one phrase which was frequently repeated: "O bells, ring; Italy is waked." The accessories called for with which to render this composition were as follows:

An electric small bell—three tubular bells, a whistle which imitates that of a locomotive—A whistle at use of the chiefs of station—A cornet of line-keeper—A tamburano—turning instrument with some very little leaden balls and very little stones inwards—Two iron-plates of different dimensions to be struck with some little iron-rods in order to imitate the noise of rails. Two bells in the distance (ad libitum). A little military band in the distance to be placed on some small hill, terrace or balcony; however at a short distance in order to obtain a balanced fusion with the musical band.

One woman assured the publisher that her song was composed "of a real thought on my husband before we were married." I have culled one line from this thought, which runs as follows: "Can't your love be my broom and sweep out this gloom which forever clouds my brow?"

Many letters come from foreigners. When a publishing house rejected some compositions from one gentleman, he wrote the firm as follows:

25 September, 1915
Dear Sir, (Proprietary)
your two musicians who have examined my compositions all two are not good—I tell him to-day, and dear friend I am terrible: you are one stupet ignorants house. I now my music his very good, some good and very respectable people tell me. I am redy to beat your musician to composer music with me. I wait from

Salve
maestro

A feminine composer with an imaginary grievance sent a Bible with certain passages underlined in red ink. She wrote in this strain:

"Well, all I can say in farewell is, Remember the Golden Rule, and on the other side of life you will meet unknown the one you tried to ruin for a few paltry dollars which you don't need and the original writer does and is living on egg-sandwiches—one a day," etc.

Weird Recommendations

Many a composer has a tendency to rely too much upon the fact that some artist is singing his song and to consider this fact as a definite proof of its exceptional merit. Frequently all sorts of programs and newspaper clippings of little interest to the publisher's readers

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are attached to various manuscripts. One man even attached as a recommendation a newspaper clipping stating that he had recently been sent to Bellevue Hospital for examination as to his sanity.

The selection of texts suitable for songs is of great import. Many published songs show that the composers really had no idea of the meaning of certain poems they had set. So often important musical phrases and climaxes accompany insignificant words or vice versa. It is the lack of care in the application of uniformity to both words and music, even to single syllables or notes, which makes it so difficult to secure good translations.

American composers should avoid setting verses in a foreign tongue. This is particularly important in reference to Spanish or Italian, as it is so difficult to secure good singable English translations. Try to translate some song yourself—first make a good prose translation, then consider the accents, number of feet to each line and rhyme scheme. Next the choice of open vowels for high notes, then the onomatopoeic quality of certain words (that is, words which are formed in imitation of natural sounds as: whip, splash, buzz, etc.), and when you are all through does it make sense and still have a poetic quality? Men who have not the gift for translation

may puzzle hours—yes, days, over a word or two.

Question of Translations

For example, "Ultima Rosa." How easily sung are those words! Compare with it such translations as "Last Rose Left Blooming" or "Last of the Roses." Now, try to improve on the two English versions given above and see how difficult it is to arrive at something better. When once a composer realizes how much a song loses in translation he will insist on having it sung in its original tongue. But songs that are to be sung in a foreign tongue will not appeal to the American demand to any great extent. Therefore, from a commercial or popular standpoint, in its better sense, avoid setting any verses that are not English.

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out as the result of Mollenhauer's training and influence:

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"Messiah," "Elijah," "Creation"—these are the pleasant places to which our forthright conductor returns after wandering in the wilderness of the moderns. "Beauty!" he exclaims, "that is what we want in art. Now, every year when I get down to my study of 'Messiah' I find new beauties there. It's just full of tunes! And as much as the 'plain man' likes them, the musician loves them even more. Does this alone account for its filling the house every Christmas? No; you must remember that it is a religious work, and many listen to it in the spirit that takes them to church Sundays and festivals. Who said that I have no regard for my soloists, that my chorus is all in all to me? He!—no, that won't look well in print! Give me a soloist who understands his text, who enunciates it clearly, who senses his part in the scheme of the work, who is WORTHY OF THE COMPOSITION AND WORTHY OF THE CHORUS, and I take him to my heart. But he must know what he is doing; he must be sure of his rhythm; yes, he must know the *rubato*—that 'rhythm within rhythm.'"

Two Famous Choirs

Mr. Mollenhauer's most radiant activity is his work with the hundred-year-old Handel and Haydn Society, which has just given its two "Messiahs" and promises a midwinter concert of short works and an Easter performance of "Elijah." The rôle of *Elijah* will be interpreted by no less an artist than that scholarly musician, Clarence Whitehill, a dramatic baritone equally at home with Mendelssohn and Wagner. (Heavenly shades!) From this repertoire of a season there is an interesting absence of modern modes, but then Mr. Mollenhauer is frankly a classicist.

For sixteen years he has been guiding the destinies of that prince of male choruses, the Apollo Club. "Why have we so many fine voices in the Apollo, you ask? Well, first, we don't turn down a candidate merely because he happens not to be a sight-reader. Often the best readers are the poorest workers. And it's voices we're after, anyhow, not geniuses. Secondly, we don't get rid of a man just as soon as his hair begins to turn—or disappear. Some of our very finest singers have been old stagers of sixty or so. We do four concerts this year; our recent one was devoted exclusively to Boston composers; Kreisler plays at our January concert in Symphony Hall, and at another we sing the 'Broken Melody' of Sibelius."

A New-Born Orchestra

And now what remains to be told of this musician of democracy, this apostle of the ensemble, this forceful man who has little patience with roundabout diplomacy or subtle flattery? Hear his own words: "We have nothing in Boston in the orchestral line except the top and the bottom. The top, as everyone knows, is the Symphony Orchestra, with its Richard Strauss, its d'Indy, its Elgar. The bottom—well, let's say nothing ungenerous. But who is playing for us the Johann Strauss, the Offenbach, the Norman O'Neill? What organization is available for giving adequate orchestral sup-

port to anything that may come along? What is being done to shape the ideals of that large number of players outside the Symphony Orchestra and in the Musicians' Union?"

Hail to the new-born orchestra of the Musicians' Union, local No. 9! It numbers seventy men already, has the fine library of George W. Stewart at its dis-

posal, believes in the educational and spiritual development of its own members and has for its ideal the new democracy! It will give Sunday afternoon concerts next season in the attractive Hall of the Union on St. Botolph Street. It is the climactic event in the noble career of one of the soundest conductors in America.

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WHEN SINGING TEACHERS NEGLECT SIMPLEST FACTS IN PHYSIOLOGY

Much Harm Done, Says Chicago Authority, in Trying to Reform Effects Without Striking at the Causes of Bad Vocalism

CHICAGO, Jan. 8.—"Singing teachers too often try to reform effects and do not touch the causes of bad singing," declares Thomas J. Kelly, new head of the vocal department of the Chicago Institute of Singing, whose writings on musical culture have appeared in different magazines. In a booklet now on the press he laconically advises students not to read anything about singing, because it is likely to be wrong.

Mr. Kelly began several years ago his researches into the work of the celebrated masters of two centuries ago, with the assistance of modern physicians and throat specialists. For, although we have a knowledge of the larynx, diaphragm, throat and palate, yet Mr. Kelly maintains that we have forgotten some things, particularly in regard to the ear. He would use all the knowledge we can gain from present-day researches into anatomical structure, and not ignore it, as most singing teachers do.

"Mme. Galli-Curci, in a recent interview," says Mr. Kelly, "advises students of singing not to neglect semitones. The chromatic scale should be studied, but nowadays many students never meet a scale in their boisterous passage to the desired haven of an operatic career. These singers are usually capsized on the way. There are others whose knowledge of the scale is confined to diatonic major, and who never study a minor scale. The study of the chromatic scale is one of the greatest assets to a natural 'poise' of the voice. The French phrase, 'pose de la voix,' is perhaps best translated 'poise of the voice,' for the usual translation, 'placing the voice,' gives an idea entirely wrong, as if one were 'putting' the voice somewhere.



Photo by Victor Georg

Thomas J. Kelly, New Head of the Vocal Department of the Chicago Institute of Singing

"On the subject of breathing, alone, volumes have been written, most of which have not reached one of the simplest facts in physiology, namely, the pillars of the diaphragm. The result has been some pernicious work by teachers, who direct the attention of the will away from the central government to an outlying province. This neglect of the pillars of the diaphragm leads teachers to work on effects, when the real trouble lies in fundamentally improper breathing. Their work is as misguided as the work of social reformers who want to abolish poverty by giving their whole attention to this or that result of it, while leaving the underlying causes untouched. The pillars are connected with the spine. Much of the deep breathing taught students of singing creates conditions which have a deleterious effect." F. W.

and enlightening. There were also some contributions to the program by Mrs. Ruth Barnes and Florence Harris, who sang a duet, "The Gypsies." The latter also sang "On the Road to Ballyshee." E. C. S.

RATAN DEVI IN PROVIDENCE

Applause for Singer of Hindoo Melodies
—Chopin Club's Concert

PROVIDENCE, R. I., Jan. 5.—A costume recital of East Indian Râgas and Kashmiri folk-songs by Mme. Ratan Devi and Dr. Ananda Coomaraswamy was the attraction at the Chaminade's musicale on New Year's afternoon. Dr. Coomaraswamy spoke on Indian music and the songs were interpreted by Mme. Devi. The latter's performance was intensely interesting. Seated on the floor of the rug-covered platform and attired in native costume, she sang the expressive songs of India with a wealth of tone color and remarkable vocal control. The strumming of the native "tambura" was the background against which the melodic embroidery of the songs was laid and her large audience was charmed by her fine contralto voice and admirable technique.

On the following Thursday an important concert was given by the Chopin Club in the Elks' auditorium. The artists were Albert Stoessel, violinist; Bernard Ferguson, baritone; Astrid Yden, harpist, with Edna Stoessel, accompanist. The work of each was enthusiastically received.

Well attended concerts were given in the Fay, Keith and Strand Theaters on New Year's Eve. A. P.

Inaugurate New York Series of High School Concerts

About 1800 persons heard the first of the series of High School Choral Organization concerts which took place at Bay Ridge High School, New York, on Jan. 5, under the direction of Eugene Morris, who conducted his society of over 200 singers. The first part of the program was taken up with orchestral numbers, a piano solo with orchestra by Eleanor Stanley, and some four part songs. "King René's Daughter," by Smart, for female chorus, soloists and orchestra, was the main feature of the program. The soloists were Marie Stoddart, Lillian Brown, Isabel M. Price and Charlotte Mitchell Smith, a new singer from Montgomery, Ala. This series of concerts is confined solely to choruses made up of female voices and includes the following high schools: Wadleigh, Bay Ridge, Bryant, Washington Irving, Julia Richmond, Morris, Erasmus and Hunter. The combined choruses give the final concert Jan. 13 in the Great Hall of the College of the City of New York, under Dr. Frank Rix.

Jules Falk Draws Record Audience to Reading Symphony Concert

READING, PA., Jan. 3.—All local symphony concert records for attendance were broken on last Sunday evening, when over 1500 people heard the second popular concert of the Reading Symphony Orchestra, Harry E. Fahrbach, conductor. A strong magnet was Jules Falk, the violinist, who played the Bruch G Minor Concerto in memorable fashion. Mr. Falk played three shorter numbers later on, duplicating the success he achieved with the Bruch work. Mr. Fahrbach's forces played Volkmann's D Minor Symphony, part of Delibes's "Coppelia" and Weber's "Jubel" Overture. The orchestra's playing was at all times worthy.

CAROLINA WHITE MAKES RE-ENTRY INTO FIELD OF CONCERTS



Carolina White, the Noted American Soprano, Who Has Re-entered the Concert Field

Carolina White, the noted American soprano, formerly of the Chicago Opera Company, who appeared at the first Biltmore Musicales this season, has been engaged with the New York Mozart Society, the Beethoven Society and for recitals in Newark, Jersey City, Springfield, Chicago, Winnipeg, etc.

Besides her marked successes with the Chicago company, Miss White has won ovations at the Scala in Milan, the Costanzi in Rome, the San Carlo at Naples and at other opera houses on the Continent. She has created a number of rôles and won attention in New York on the visits of the Chicago organization by her work in "The Jewels of the Madonna" and "The Secret of Suzanne." Her brilliancy of voice and style evoked enthusiasm at the Verdi Festival in Parma, Italy.

Miss White has made her re-entry into the concert field under the management of R. E. Johnston.

Monday Musical Club Performs "Messiah" in Sewickley, Pa.

PITTSBURGH, Jan. 3.—Handel's "The Messiah" was sung on Dec. 28 in Sewickley by the Monday Musical Club Chorus, assisted by a fine quartet. The large audience seemed deeply impressed. Carey E. McAfee directed the work satisfyingly and his chorus sang with power and certainty. The club has undoubtedly done much to give Sewickley people the opportunity of hearing good music throughout the year, as well as leading in the community spirit at Christmas time. The chorus was assisted by Marie Stoddart, soprano, of New York, whose singing was a delight. Mrs. Ida Mae Claudy, contralto, also sang her part charmingly, while Frederick Ayres, basso, and John Siefert, tenor, added materially to the pleasure of the evening. Adele Reahead presided at the piano and Arthur B. Jennings of St. Stephen's Episcopal Church, Sewickley, played the organ. E. M. V.

Excellent Musical Program Heard at Rialto Theater

An excellent musical program was heard this week at The Rialto Theater, New York, with Vicente Ballester, the young, Spanish baritone, as principal soloist. Mr. Ballester's voice delighted large audiences. He sang an aria from Massenet's opera, "King of Lahore." Helen Jeffrey, violinist, played Hubay's "Hejre Kati." The fine Rialto Orchestra played the colorful Ballet Suite from "The Queen of Sheba," by Goldmark, with Hugo Riesenfeld conducting. Mr. Riesenfeld and his forces were warmly applauded.

"FIRST TIME" FOR QUINTET

Marguerite Melville to Play Her Own Work in Baltimore

The Baltimore String Quartet has engaged Marguerite Melville-Liszniewska to play her Piano Quintet at the third of its Series of Chamber Music Concerts, Feb. 27, given at the Peabody Institute in Baltimore. This will be the first performance of this work in America, although it has been played successfully by the Rosé Quartet in Vienna and by the Dessau Quartet of Berlin. Preceding this Mme. Liszniewska has engagements for recitals in Chicago, Delaware and

Oxford, Ohio, and Omaha, Neb. In the latter city she is engaged as examiner of the music department at Brownell Hall. Later in the season Mme. Liszniewska will give her piano recital in New York City.

Lynchburg Has Its First Experience of Community Music

LYNCHBURG, VA., Jan. 3.—The first real community music Lynchburg has had the opportunity of enjoying was given during Christmas week in connection with the community Christmas tree celebration in the heart of the city, commencing on Christmas Eve and ending on New Year's Eve. Exercises every evening at 6 o'clock enlisted choruses from the churches, schools and Randolph-Macon Woman's College, supplemented by the new municipal band. The event is to become an established institution in the city's civic life. J. T. B.

Havrah Hubbard Lectures for Opera Club in Pittsburgh

PITTSBURGH, PA., Jan. 8.—In order to emphasize the work of the National Opera Club of America, of which a chapter has been formed in Pittsburgh, Havrah Hubbard gave an illustrated lecture on Puccini's "Madama Butterfly." His reading of the opera was very entertaining



Photo by Victor Georg

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CHAMBER MUSIC OF FINE QUALITY HEARD

Carolyn Beebe Directs Finished Performance—Mason's Scherzo-Caprice on List

NEW YORK CHAMBER MUSIC SOCIETY. Carolyn Beebe, director. Concert, Aeolian Hall, evening, Jan. 2. The program: Quintet, A Major, Mozart, "Scherzo-Caprice," Op. 14a, Daniel Gregory Mason; Serenade in D, Reger; Quartet in A Major, Chausson.

The second concert of Miss Beebe's delightful organization was as notable as the first, some weeks ago, for sheer charm of performance. The ensemble is as smooth to-day as though the artists had been playing and rehearsing together for ten years instead of two. In musical interest the program was about evenly divided. Mozart's Quintet proved to be the real treat of the early part of the evening, particularly the first two movements, which the Messrs. Langenus, Turret, Corduan, Lifschey and Roentgen played in a way to emphasize their quasi-orchestral richness.

Daniel Gregory Mason's "Scherzo-Caprice," said to be an arrangement for strings, woodwind and piano of a movement from an earlier written sonata for the benefit of the society, was very well received. It is adroitly made and passingly clever, if tenuous in musical substance. Parts of it convey the impression that Mr. Mason suffered himself to be somewhat beguiled by Dukas's "Sorcerer's Apprentice." The composer was called upon to bow his thanks after the work was played.



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The tiresome effect of Reger's dull and unprofitable "Serenade" was in great measure relieved by the wonderful eloquence of Chausson's splendid Quartet. There are things in this work which reach the level of the fine symphony heard here recently. Chausson, if not the most original genius of modern France, ranks, at any rate, among the most sincere and affectingly eloquent in his outgivings. The first movement of this composition, though somewhat extended, contains much of lofty beauty. But the second is a masterpiece undeniably—a page worthy of César Franck at his best and largely suggestive of his emotional manner and phraseology.

H. F. P.

MACHINE MAY TEACH MUSIC

Clarinet Well Adapted for Study by Phonograph, Says Writer

Musical instruction by means of the talking-machine is practical as far as the clarinet is concerned, says Alexander Selmer in an article in the current *International Musician*.

"Good clarinet teachers are very scarce—those whose methods are really well grounded. While there is no question but that private, personal lessons from a fine teacher are preferable, I feel positive that printed lessons, with phonograph records played by an artist, illustrating the most important studies, are better for the student than private lessons from an indifferent teacher. When there is but one instrument playing in a record, and especially a clarinet, which records rather better than most instruments, the effect is almost the same as though the player were right in the room. With the speed control, it is possible to regulate the pitch of the record with your instrument and you cannot only imitate the sounds on the machine, but also play along with it in both studies and duos.

"However, prospective purchasers of a course of this kind cannot be too sure of the ability of the composer and player of recorded studies. It should be a man of unquestioned musical ability above all and preferably one who has held important positions with the best organizations. Many busy private teachers could utilize the machine in assisting in instruction."

It was announced on Jan. 4 by Charles Dillingham, manager of the New York Hippodrome, that the free ballet class, established by Mme. Pavlova in the Hippodrome, would be continued after the Russian dancer terminated her engagement there on Jan. 20.

WORCESTER HEARS NEW CHORAL BODY

"Société Philharmonique" Gives Sourilas' Cantata First Local Hearing

WORCESTER, MASS., Jan. 1.—"La Société Philharmonique," a choral body of 130 voices, made its first public appearance here last night in a concert given in Alhambra Hall, before an enthusiastic capacity house. The chorus was assisted by the Worcester Symphony Orchestra, Daniel Silvester, director. A well selected program was excellently given, of special interest being the closing number, "Cantate à Jeanne d'Arc," by Sourilas, presented for the first time in the city.

SEMBRICH IN FIRST HISTORICAL RECITAL

Begins Series at Aeolian Hall, Singing Folk-songs of Many Nations

MARCELLA SEMBRICH, soprano. Recital, Aeolian Hall, afternoon, Jan. 4. Accompanist, Frank La Forge. The program:

"Das Mühlrad," "Guten Morgen Hebes Lieserl," German; "The Three Ravens," English; "Loch Lomond," Scotch; "The Coolin," Irish; "När jag blef sjutten år," Swedish; "Kom kjyra," Norwegian; "Wambli lyali heyele," North American Indian; "Deep River," Afro-American; "Roussignolet qui cantos," "Les trois Capitaines," French; "Se amor mai va se vede," Italian; "Tirana," Spanish; "O, Moisés," "Ainte Koimesou," Modern Greek; "Zéléná grushha," "Dalekaja blyskaja," Russian; "Ach, neni, tu, neni," Bohemian; "Uklad ze mna zrob dzieweczko," Polish; "Csillag eleg ragyog," Hungarian.

A large, though not an overflowing audience, heard the first of Mme. Sembrich's four historical recitals to be given on consecutive Thursdays during the present month. In Aeolian Hall her intimate art shows to great advantage. As an interpreter of folk-songs the soprano has an enviable reputation. She brings to them not only the wealth of artistic resource that she lavishes on songs of a more sophisticated and highly organized character, but also the elemental simplicity without which their charms evaporate. And she has a facility altogether extraordinary in identifying herself with the spirit of even the most divergent types of nationalistic expression. She was as fortunate last week in the North American Indian song on her list as in the Polish one; in the Norwegian cattle call, "Come, Cows," as in the exquisite Oriental lullaby from Smyrna; in the Hungarian melody, which most persons know better as the D Minor Hungarian Dance of Brahms, as in the arrangement of "Deep River." And these illustrations might be carried a good deal farther.

Mme. Sembrich was not as happy vocally as at her first recital recently and much of her singing showed signs of severe strain and labor. However, it improved as the afternoon progressed. Many songs were redemanded and the soprano cheerfully repeated them. As usual, there were flowers in abundance and when the regular program ended there came further encores—among them

"Coming Through the Rye," with a rather needlessly interpolated cadenza. Frank La Forge's accompaniments touched perfection. H. F. P.

How English Music Teachers Fare in Wartime

Percy A. Scholes, editor of the *Music Student*, published in London, writing to W. F. Gates, associate editor of the *Pacific Coast Musician*, speaks of the condition of musical activities in England. "Many music teachers in this country are doing very well," he says, "as in certain classes of society there is more money to spend on the education of the children. On the other hand, some of the best teachers are suffering a great deal owing to their male professional pupils having gone to fight and the female professional pupils having taken up hospital work. In reply to your question as to what the music teachers of America can do for the music teachers of England, I am compelled to say that I do not know. All that I can suggest is that they refrain from participation in any pacifist movement which may be started, since it is quite certain that the present war will have to be fought to a finish if the security of civilization is to be obtained."

Mrs. Margaret Abbot Lewis Howland, a writer, widow of William Legrand Howland, the American composer, was recently remarried to her first husband, Samuel Lewis, of New York, who is connected with an aviation concern. She was married to Mr. Lewis in 1906 and a divorce followed in 1911. The following year she married Mr. Howland, the composer, who died July 27, 1915, at Long Island.

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GALLI-CURCI'S ART AGAIN FASCINATES CHICAGOANS

Soprano Makes Successful Appearance with Campanini's Company as "Rosina" in the "Barber of Seville"—Mary Garden Heard as the "Jongleur" and "Carmen" and Mme. Edvina as "Louise"—A Singularly Beautiful Performance of "Tristan"

Bureau of Musical America,
Railway Exchange Building,
Chicago, Jan. 7, 1917.

THERE were no lagging moments in the opening operatic week of 1917, under the energetic and highly artistic direction of Cleofonte Campanini. Rossini's "Barber of Seville," Monday evening; Massenet's "Jongleur de Notre Dame," Tuesday; Gounod's "Romeo and Juliet," Wednesday; Charpentier's "Louise," Thursday; Chicago's première of Riccardo Zandonai's "Francesca da Rimini" as a special performance Friday evening (this is reviewed elsewhere in these columns); Bizet's "Carmen," Saturday afternoon, and Verdi's "Aida," Saturday evening, gave not only remarkable variety but unusual interest to the eighth week of the season. Taking into consideration the high standing of individual members of this great company, it may well be seen that Chicago has emerged from the status of a provincial Western American city, dependent upon Eastern impresarios and visiting organizations for its grand opera, into a world metropolis, where productions not surpassed in any other city find ready appreciation and a fitting home.

Many singers have been heard here in the Rossini opera mentioned above, but no performance has ever equalled the brilliant one which was given Monday evening under the direction of Cleofonte Campanini, with Galli-Curci as *Rosina*, Rimini as *Figaro*, Trevisan as *Dr. Bartolo* and Arimondi as *Basilio*. They were matchless in their respective rôles as well as in the ensembles. As *Almaviva*, Mr. Nadal surprised us by a very capable and clever performance, singing his music with more than customary good tonal quality and taste.

A Surpassingly Fine "Rosina"

We have never heard a better *Rosina* than Galli-Curci, not forgetting Sembrich. In her lesson scene, she interpolated the "Bell Song" from Delibes' "Lakmé" and had to add several encores, including "The Last Rose of Summer" and "Home, Sweet Home," playing her own accompaniment with dainty grace on a spinet. Finally, she added the "Laughing Song" from an obsolete opera by Auber.

At Galli-Curci's first entrance, her "Una voce poco fa" was given in flawless style and with beautiful art, but it was her wonderful singing of the "Bell Song" which aroused the house (it was a capacity audience) to a veritable frenzy of enthusiasm. Only a Fritz Kreisler playing on a Stradivarius produces such perfect music as Galli-Curci when she interprets one of her coloratura arias.

Giacomo Rimini gave a fine portrayal of *Figaro*. His humor was infectious, and his singing of the famous "Largo al



Photo by Kaufmann & Fabry Co.

Members of the Chicago Grand Opera Chorus, Photographed in the Lobby of the Auditorium. The Men of the Chorus Hardly Appear at All in the Picture, Because They Were in the Background and Concealed by the Feminine Contingent. The Recent Strike of the Chorus Affected Only the Men

factotum" earned a well merited encore. Trevisan's *Dr. Bartolo*, full of genuine fun and spicy comedy, was excellent, and Arimondi made a decided hit with his "Calumnina" aria and with his comical makeup of *Basilio*.

Miss Garden as the "Juggler"

Mary Garden's poetic characterization of the leading rôle in Massenet's "Le Jongleur de Notre Dame" again captivated a Chicago audience Tuesday evening. This picturesque, mystic miracle play, as presented by her and by Hector Dufranne, and their associates, always carries inescapable charm. Campanini conducted and brought forth the quaint mediæval harmonies with fine skill. Journet, Dua, Beck, Nicolay and De-frère completed the cast.

On Wednesday evening, another capacity audience attended the repetition of "Romeo and Juliet," with Muratore and Galli-Curci in the two name parts, and their artistic performance was enhanced by the assistance of Maguenat, Dufranne, Dua, Pawloska, Journet and Arimondi. Charlier conducted.

The delayed performance of "Louise" brought Mme. Louise Edvina as "guest" in the title rôle. But partially recovered from her indisposition, she nevertheless put forth a representation of the French seamstress which was worthy and which was vocally most effective. This was especially true of her air in the second act, "Depuis le Jour," which was insistently applauded and encored. Her dramatic and vocal handling of the finale of the opera was on a high artistic plane.

Dufranne's *Father* is a classic and Dalmorès's *Julien* is a splendid characterization. It is a vocal tour de force, and there is probably no other exponent of this rôle who plays it so well. Mme. Berat was efficient and lifelike as the *Mother*. Mr. Dua sang the music of the *Noctambule* with fine tone and dramatic power; and others contributing valuable assistance were Venturini, as the *King of the Fools*; Daddi, as the *Marchant d'Habits*; Pawloska, as a *Street Sweeper*; Dora De Phillippe, Myrna Sharlow,

Hazel Eden, Miriam Mooney and Alma Petersen.

A more seductive figure, slighter in build, more girlish in behavior, was presented by Mary Garden last Saturday afternoon, in the title rôle of Bizet's "Carmen." Somewhat more refined in vocalization and filed to a finer dramatic finish than before, this enactment of the Spanish cigarette girl was very engrossing. Muratore's *Don Jose*, among the great French tenors' best rôles, is a worthy complement to the portrayal of Garden and vocally it gives great pleasure. Why does he not repeat the "Flower Song" immediately after he has sung it, instead of waiting for the encore which invariably is demanded from him? He always sings the encore even better than the first rendition.

Maguenat's *Toreador* was a good piece of work both vocally and histrionically and he might well have sung his entrance song over again. Myrna Sharlow sang *Micaela* in a fine style and made a very good impression. The rest of the cast was identical with that which has been heard before this season and included Pawloska, Petersen, Journet, Nicolay and Daddi.

Campanini's direction of the opera was spirited and musicianly.

An audience which taxed the seating capacity of the house gave frequent evidence of its appreciation.

"Tristan" Beautifully Sung

The most notable performance of "Tristan and Isolde" which has been heard here in many years was that of Sunday afternoon, Dec. 31. Such beautiful music as poured forth from the orchestra under the direction of Egon Pollak, such ravishing singing as was done by Margaret Matzenauer, the *Isolde*, and by Francis MacLennan, the *Tristan*, has only been equalled here in the days of Nordica and Jean de Reszke. Never within the recollection of most opera-goers of this city has the second act been interpreted here with finer art and greater musical significance.

One must not forget, moreover, the magnificent interpretation of that fine artist, Julia Claussen, whose *Brangäne* is both vocally and histrionically a masterpiece. Her portrayal of this rôle reminds one vividly of that of Marie Brema. Clarence Whitehill's sturdy and finely drawn impersonation of *Kurwenal* was another performance to be grateful for. The *Melot* of Louis Kreidler, a short but important rôle, done in finished style, and the good singing and still unsophisticated acting of James Goddard as *King Mark*, were also potent factors in the representation. There was unceasing beauty in the orchestral background furnished under the unfailing guidance of Egon Pollak.

The popular performance of Saturday evening, Dec. 29, when "La Bohème" was sung by some of the younger members of the company, had a vim which was refreshing. Ralph Errolle's *Rodolfo* was a more fitting characterization than his *Cavaradossi* of the week before, the rôle suiting him more closely vocally. Myrna Sharlow's *Mimi* was a dainty conception and musically adequate; Dora de Phillippe's *Musetta* was a temperamental presentation and vocally effective, and Kreidler's *Marcello* was one of the most satisfying operatic characterizations which we have had this season, both from a musical and dramatic standpoint. Sturani's work as conductor deserves unqualified praise. MAURICE ROSENFELD.

Gamble Concert Party Gave 337 Concerts in a Year

The Ernest Gamble Concert Party concluded its year's tour in Arkansas on Dec. 22. During 1916 the party gave 337 concerts, which is a high record for any touring company. The tour included thirty States, Cuba, Jamaica, Panama, Costa Rica, Nicaragua, Honduras and Salvador. For 1917, Pilot Charles Gamble reports all dates booked excepting three weeks in December.

N. Valentine Peavey, the American pianist, is to appear at Memorial Hall, Brooklyn, March 27, with the Adolph Schmidt String Quartet. The feature of the program will be the Quintet in F Sharp Minor by Mrs. H. H. A. Beach. Mr. Peavey also intends giving Mrs. Beach's Sonata, for piano and violin, at one of his concerts this season.

MISS LENORA SPARKES, soprano, of the Metropolitan Opera Company, is available for a few open dates for Spring Festivals.

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MAUD POWELL GIVES A "RECORD" RECITAL

Plays Program Selected by Her
Hearers from Her Talking
Machine List

MAUD POWELL, violin recital, Carnegie
Hall, Jan. 8. Accompanist, Arthur
Loesser. The program:

De Beriot, Concerto No. 7; Martini (1706-1784), "Love's Delight"; LeClair (1697-1764), "Tambourin"; Bach (1685-1750), Bourée (unaccompanied); Mozart-Burmeister (1756-1791), Minuet; Mendelssohn (1809-1847), Finale from Concerto, Op. 64; Coleridge-Taylor-Powell, "Deep River"; Hubay, "Zefir"; Max Bruch, "Kol Nidrei"; Sauret, Farfalla (Butterflies); Massenet-Powell, "Twilight"; Viëuxtemps, "St. Patrick's Day"; Sibelius, "Valse Triste"; Percy Grainger, "Molly on the Shore"; Thomas-Sarasate, Gavotte (from "Mignon"); Chopin-Powell, "Minute" Waltz; Viëuxtemps, Polonaise.

A Victor talking-machine catalog of Maud Powell's records would have served you admirably as a program for her violin recital of last Monday evening, provided you were familiar with the compositions or had played the records on your phonograph at home. Mme. Powell's innovation of arousing public interest through her talking-machine records, and introducing an added item of novelty by permitting her audience to select in advance the numbers that they desired to hear, should set a precedent for recitalists.

Of course, Mme. Powell in life was more absorbing and vital than Mme. Powell of the talking-machine. The great violinist gave generously of her gifts and moved and thrilled in turn a large audience that demanded enough encores to make another goodly-sized program.

There were numbers large in scope for those who demand heavy fare, such as the De Beriot Concerto and the Finale of the Mendelssohn. There were also delicate, airy bits that tickle the ear, among them the Mozart-Burmeister Minuet, Hubay's "Zefir" and Sauret's "Butterflies." Deeply moving and emotionally expressive were Mme. Powell's arrangement of Coleridge-Taylor's "Deep River," Bruch's "Kol Nidrei," in which Harry

Gilbert assisted capably at the organ, and the "Valse Triste" of Sibelius.

All that the popular violinist was heard in she played in masterly fashion. With admirable poise, with large, beautiful tone and majestic sweep, she held a secure grip upon her hearers, and their response was ample proof of the power of her appeal. Since the details of Mme. Powell's art are well known to concertgoers at this day, suffice it to say that the potency of her appeal remains undiminished.

Arthur Loesser was a sympathetic and valuable aid at the piano, and Joseph Vito, harpist, supplied several charming obbligatos. H. B.

SCHKOLNIK REGISTERS SUCCESS WITH VIOLIN

Young Russian Artist's Exceptional Ability Made Manifest in a New York Recital

Ilya Schkolnik, a young violinist, appeared in recital at Aeolian Hall last Monday evening and earned the emphatic approval of a good-sized audience. Mr. Schkolnik is a Russian and is pleasantly remembered from last year, when he also created a favorable impression under similar circumstances. However, he has matured perceptibly in the interim and proved on Monday an even more interesting player. In fact, his attainments at present serve to place him among the most notable of the younger violinists that the season has brought to notice. A tone of exceptional roundness, warmth and beauty, a large technical equipment, pure intonation and great charm of phrasing are among his outstanding assets, and unfailing poetic appreciation and distinction characterize his work at every turn. To encounter an artist of such qualifications as Mr. Schkolnik's is among the unusual privileges of the concert season.

His program comprised a Tartini concerto, a Sinding suite, Ernst's "Allegro Pathétique" and some short pieces. He was accompanied by Marguerite Valentine. H. F. P.

Boston Music-Lovers' Club Gives All-American Concert

BOSTON, MASS., Jan. 2.—The New Year's Day concert of the Music Lovers' Club, given yesterday morning in Steinert Hall, was devoted to an "all-American" program. The Elinor Whittemore Trio, Elinor Whittemore, violin, Martha Whittemore, cello, and Wells Weston, piano, played a Trio of Arthur Foote; G. Roberts Lunger, baritone, sang songs by Mabel Daniels, with the composer playing the accompaniments; Barbar Werner, violinist, with Mme. Edith Noyes-Greene at the piano, played the latter's sonata, "The Indian Princess Atla"; Herbert Wellington Carrick, artist-pupil of Mme. Greene played pieces by MacDowell and his teacher, and Joseph Ecker, baritone, sang an interesting list of songs by Lohr, Class, Ward-Stephens and Margetson. There was the usual large audience. W. H. L.

New People's Bureau Brings Distinguished Artists to Attleboro, Mass.

ATTLEBORO, MASS., Jan. 6.—Under the direction of Ruth de Hass Balfour the People's Bureau has been organized here to serve the artist and the community. A series of subscription concerts is at present in progress. The first of these was given recently in the High School auditorium by Fritz Kreisler, the violinist, assisted by Carl Lawson. The hall was thronged. The second program was given by Arthur Hackett and the Boston Trio, and next month Heinrich Gebhard and Myrna Sharlow will give a joint recital. This last will close the series. The bureau is at present bending its energies to next year's course.

Call Utah Director, Evan Stephens, from Audience to Lead Chorus

SALT LAKE CITY, UTAH, Jan. 2.—Over 5000 persons heard Handel's "Messiah" at the Salt Lake Tabernacle on New Year's afternoon. The Oratorio Society of 200 voices, an orchestra of forty and four soloists combined to make the event a notable success. Professor Squire Coop was the conductor of the performance until the "Hallelujah Chorus" was reached, when the veteran conductor of the Tabernacle Choir, Evan Stephens, was called from the audience amid great applause to direct this number. Marjorie Dodge Warner of Chicago, sang the soprano rôle, and Florence Jepperson, Dr. W. R. Worley and Roy Russell were most pleasing in the other solo parts. E. F. P.

SAYS WAR BROKE UP OPERA STARS' HOME

Ferrari-Fontana Blames Trouble
with Matzenauer Upon
National Strife

That the war has been responsible for the breach in the marital relations of Margarete Matzenauer, contralto of the Metropolitan Opera Company, and her husband, Edoardo Ferrari-Fontana, the tenor, is the statement made by Ferrari-Fontana, who filed an answer to his wife's suit for divorce in the Supreme Court on Jan. 6, in which he attributed their troubles to the fact that he was an Italian and she a German.

Mme. Matzenauer, the tenor said, employed Teutonic servants in their home at Schroon Lake in the Adirondacks and refused to discharge them when the tenor arrived there. Many difficulties arose and the singer was separated from his wife on Jan. 20, 1916.

Ferrari-Fontana, through his lawyer, has asked for a writ of habeas corpus to bring his child, Adriana, into court. Mme. Matzenauer, the tenor alleges, has kept the child hidden.

In her suit for divorce, filed early in October, Mme. Matzenauer stated that their differences were not caused by the war, but by the tenor's affairs with several women.

Frances Nash to Open Second Tour of Season on Feb. 1

Frances Nash opens her second extensive tour of this season on Feb. 1. This trip will include a return engagement in Chicago and cover northern and eastern territory. Besides many first appearances, Miss Nash will return to Detroit, where she achieved a success last winter. During the last of the month she will make several appearances with the Boston Symphony Orchestra and a second appearance in New York City.

This is Frances Nash's second American season. The tours of this talented young pianist are under the exclusive personal direction of Evelyn Hopper.

Caruso and Thibaud at Bagby Musicales

The first of the new year's Bagby Musical Mornings was given last Monday at the Waldorf-Astoria, New York. Enrico Caruso and Jacques Thibaud, the noted French violinist, were the soloists. Richard Hageman and Richard Barthelmy were at the piano and David McK. Williams was at the organ. Mr. Caruso

sang "Una Furtiva Lagrima" from "L'Elisir d'Amore" and several encores. Mr. Thibaud played numbers by Handel, Tartini-Kreisler, Svendsen and Saint-Saëns.

CIVIC "MESSIAH" IN TACOMA

Striking Success Achieved May Result in Making It an Annual Event

TACOMA, WASH., Jan. 5.—The Christmas production of Handel's "Messiah" was the paramount feature of holiday week in Tacoma. The famous oratorio, presented as a civic enterprise under the auspices of the Commercial Club by the Tacoma Festival Chorus of 200 voices, supported by the new symphony orchestra, was given under the direction of Frederick W. Wallis, to whom the success of the performance was in a large measure due. This was the first civic production of "The Messiah," and it is hoped to make it an annual event. The chorus included the city's well known vocalists, members of the St. Cecilia, Ladies' Musical and Orpheus Club choruses, and of the choir and singing societies. The orchestra was under the leadership of Hugo Schmidt, whose brilliant support, especially in the violin ensemble work, won high praise. The able soloists were Mrs. Frederick Rice, soprano; Mme. Hesse-Sprotte, contralto; Ernest Sheppard, tenor, and Fritz Kloepper, baritone. They discharged their difficult duties in capital style. Mrs. T. V. Tyler was the accompanist. A. W. R.

Schumann-Heink Recital Closes San Diego Exposition

SAN DIEGO, CAL., Jan. 4.—Many excellent programs were given at the Exposition on Monday, when the closing ceremonies took place. Most prominent among them was Mme. Schumann-Heink. The great diva closed her recital with "Auld Lang Syne" at the stroke of twelve. Thousands of eager listeners thronged the organ pavilion and joined in the last song. Other performers were Signor Tommasius, band leader, and Dr. Humphrey J. Stewart, official organist. All the members of the band received silver medals and Director Tommasius and Manager Gasdia elaborate gold medals. More than 28,000 attended the closing ceremonies. W. F. R.

Margaret Jamieson, pianist, will make her first New York appearance at Aeolian Hall on Feb. 9. Miss Jamieson is a native of Grand Rapids, Mich., a graduate of the Oberlin Conservatory of Music and also a pupil for a season of the late Rafael Joseffy and Sigismond Stojowski.

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PHILADELPHIA HEARS GIDEON'S ENSEMBLE

Music of Forgotten Days Given
Charmingly—Miss Gutman
in Recital Début

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, Jan. 8, 1917.

HENRY GIDEON and his ensemble of ancient instruments in a performance of the music of forgotten days opened the first of the series of musical talks in Witherspoon Hall last Thursday afternoon. Assisting Mr. Gideon, who presided at the harpsichord, were Frederick C. Mueller, oboe d'amore; Alfred Gietzen, viola d'amore; Mirko Belinski, Bruno Steinke, viola da gamba, and Constance Ramsay Gideon, mezzo-soprano. Highly interesting compositions of the seventeenth and eighteenth centuries were beautifully and deftly played. Mme. Gideon sang two groups of Elizabethan love songs and old English songs with pleasing voice. The numbers were prefaced by delightfully interesting and helpful explanatory remarks.

Elizabeth Gutman, soprano, made her first appearance in recital in the auditorium of the Young Men's Hebrew Association last Wednesday evening. An attractive and varied program of folk-songs was effectively sung by Miss Gutman, who possesses a voice of much brilliancy and sweetness. Excellent accompaniments to her numbers were played by Edith Mahon.

Katharine Meisle, contralto, a prize-winner of the National Federation of Music Clubs, 1915, was one of the soloists at an entertainment given by the Browning Society last Thursday evening. Miss Meisle was heard in a group of three songs by Agnes Clune Quinlan, a talented composer and pianist of this city, who was also heard in two splendid piano numbers of her own composition.

M. B. SWAAB.

Favorite Instrument of Royalty Introduced by Russian Musician



Sasha Votichenko at the Tympanon, the Unique Instrument That Has Been Called a Prototype of the Spinnet

CONSIDERABLE interest was aroused in an unfamiliar musical instrument—the tympanon—last year, when Sasha Votichenko introduced it at a concert of the Russian Symphony Society.

From the appearance and manner of playing the tympanon, many guessed that it was akin to the Hungarian cimbalom, but Mr. Votichenko claimed unique ancestry for the instrument and traced it to the spinet or harpsichord family. The particular tympanon played by Mr. Votichenko came to him in lineal descent from his celebrated ancestor,

Pantaléon Hebenstreit, a great musician of the Court of Louis XIV. The luxurious and gaudy trappings about the tympanon owned by Mr. Votichenko reflect the style of the Louis Quatorze period.

Mr. Votichenko has given several recitals in New York, in which he has revived many specimens of almost forgotten music and several interesting seventeenth and eighteenth century compositions in manuscript.

The tone of the tympanon closely approximates the sound of the human voice at times, and its chief characteristic is a weird quality that suggests chimes heard from far off.

by the American Aid for Homeless Belgian Children. Miss Ferguson was heard in a group of *chansons de France* and made a decided impression.

ORRIN BASTEDO ENTERTAINS

Musical Celebrities Attend Baritone's Buffet Supper

Orrin Bastedo, the baritone, gave a buffet supper at his home on Sunday evening, Jan. 7, in honor of Pasquale Amato and Leopold Godowsky. This was the first of three receptions to be given by Mr. Bastedo, the next one being planned for Mary Garden, with whom he will go on a concert tour in March.

An interesting musical program graced the occasion, those taking part being Mme. Carrara, soprano; Victoria Boshko, pianist; Amy Grant, recitations, and Olga Sapio, pianist.

Among those present were Mr. and Mrs. Amato, Mr. and Mrs. Godowsky, Maud Allan, Mr. and Mrs. William Rogers Chapman, H. W. Dearborn, Lulu G. Breid, Mr. and Mrs. L. L. Hill, Mr. and Mrs. R. E. Johnston, Mr. and Mrs. James D. Mortimer, Louise Mundell, Isolde Menges, Dr. and Mrs. C. V. Patero, Maestro Sapio, Mme. Clementine de Vere, Andres de Seguro, Mr. and Mrs. Enrico Scognamiglio, Mary Warfel, Salvatore de Stefano, Mr. and Mrs. G. A. Walker and the Misses Vanita and Dagmar Godowsky.

Lydia Ferguson Sings in Benefit for Belgian Children

Lydia Ferguson, the New York coloratura soprano, substituted on three hours' notice for Yvette Guilbert (who was indisposed) at the entertainment given at the Hotel Biltmore on Dec. 20

TOLEDO HAS ITS "MESSIAH"

Grace Kerns and Other Soloists Ably Aid Sprague Chorus

TOLEDO, OHIO, Jan. 5.—The Toledo Oratorio Society gave its third annual performance of the "Messiah" at Trinity Church Jan. 4, under the direction of Herbert Foster Sprague. The chorus sang splendidly, its work being marked by precision and firmness. The able soloists were Grace Kerns, soprano, Mrs. William Zapfe, contralto, Reginald Morris, tenor, and Fred Newell Morris, basso. Satisfying was the work of Mary Willing-Meagley at the organ.

The Terminal Auditorium was the scene of an extremely popular recital by Alma Gluck on Jan. 3. About 5000 heard her.

The Polytechnic High School of Los Angeles and the Fine Arts Club of Pasadena have engaged Arthur Shattuck, the pianist, for March dates. The Los Angeles engagement includes a morning recital for students of the school and a public evening concert.

Francis Rogers, the New York baritone, will be heard in recital at the Music School Settlement on the lower East Side, New York City, on Jan. 20, assisted by Bruno Huhn.

SHATTUCK EXERTS A POTENT APPEAL

Virility and Buoyancy of Pianist's
Playing Impress His
New York Hearers

ARTHUR SHATTUCK, pianist. Recital,
Æolian Hall, afternoon, Jan. 8. The
program:

Preludes and fugues from the "Well Tempered Clavichord," Nos. 1, 3, 5, Bach; Toccata in F, Bach-d'Albert; Sonata in B Minor, Liszt; Preludes Nos. 3, 4, 19, 20, 23; Ballade in A Flat, Chopin; "St. Francis Walking on the Waves," Liszt.

Mr. Shattuck is one of those pianists whose every appearance is a record of artistic growth. He invariably plays better than he did the last time, and his seriousness, his untiring enterprise and the amplitude of his gifts afford assurance of continued development. On Monday afternoon he surpassed even his fine showing of last winter. There is a freshness, a rhythmic buoyance and an inspiring virility in his performances that take strong hold on the hearer and stimulate enthusiasm. There are also qualities of imagination and poetry to supplement the sturdier attributes. Mental and temperamental traits balance each other admirably in Mr. Shattuck's artistic make-up.

The pianist gave sound, well reasoned and clearly articulated renderings of the preludes and fugues from the "Well Tempered Clavichord," the first of which, by the irony of fate, is more familiar to the average individual as the accompaniment to Gounod's "Ave Maria" than as its own original self. But with the stupendous F Major Toccata he caused his listeners to sit bolt upright. It was a performance rhythmically gripping, sustained in momentum, cumulative in sonority. How tremendous a tonal structure Bach has here reared on the foundation of a simple ground bass! In all music there are few works equal to it in sheer excitement of progress and growth. To play it as Mr. Shattuck did is no small feat of endurance.

The artist showed the breadth and comprehensiveness of his capacities by a rugged and dramatic interpretation of Liszt's sublime sonata, though toward the end of it his memory betrayed him for a moment. However, he finished impressively. The audience took pleasure in his Chopin playing, even if some found occasion for disagreement in the Ballade.

H. F. P.

FLONZALEYS IN BUFFALO

Ensemble Gives New Bloch Quartet at
Concert—Kreiser Heard

BUFFALO, N. Y., Jan. 5.—Two concerts of rare artistic merit were given here this week. The evening of the 2d, under the auspices of the Chromatic Club, the Flonzaley Quartet played in the Twentieth Century Club hall before an audience that taxed the seating capacity of the hall. A Mozart and a Haydn composition were played by the quartet with beauty of tone and phrasing and with impeccable purity of style. An ultra-modern number by Ernest Bloch, dedicated to the Flonzaleys, was played from the manuscript. Under the local management of Mrs. Mai Davis Smith, Fritz Kreisler gave a concert in Elmwood Music Hall the evening of the 4th, before a large audience. Mr. Kreisler played with all those splendid traits of musicianship that are so peculiarly his own. Carl Lamson at the piano was, as always, admirable.

F. H. H.

Schumann-Heink Gets Medal in San Diego Before 30,000 Persons

SAN DIEGO, CAL., Jan. 3.—Mme. Schumann-Heink was specially honored on New Year's Eve, when, before a gathering of 30,000 persons, she was presented with a handsome gold medal set with precious stones, which are found in San Diego County. The medal was presented by G. A. Davidson, president of the San Diego Exposition, and was inscribed, "To Our Beloved Schumann-Heink, From San Diego Exposition, 1915-16."

Christine Miller, the popular contralto, in the month of March next will fill concert dates in the nine States following: Georgia, Florida, Tennessee, Indiana, Delaware, South Dakota, Ohio, Canada and West Virginia.



ELIZABETH PARKS

Soprano

in successful appearance with
Philadelphia Oratorio Society
and
Philadelphia Symphony
Orchestra
in "Messiah"

HENRY GORDON THUNDER, Conductor

December 28, 1916

Philadelphia Record, Dec. 29, 1916:
"Miss Elizabeth Parks, soprano, has a fresh, clear voice, used skillfully and effectively. She was especially enjoyable in the limpid vocalization of the 'Rejoice Greatly' aria, which suited her voice and style perfectly. Although she sang the dignified, stately 'Come Unto Him' air with true feeling."

— Management —

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IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Suzanne Frantz, a pupil of A. Y. Cornell, was the soloist at a recent concert of the Lebanon Quintet Club at Lebanon, Pa. Among the other Cornell pupils who are active this season is Florence Porteous, contralto soloist at the First Reformed Church, Flushing, L. I. Miss Porteous lately gave an attractive program at that church. Lena Smith, soprano; Anderson Fivey, baritone, and Robert Fivey, basso, with the assistance of a pianist and violinist, recently gave a concert in the Baptist Church in Berlin, N. Y., with such success that engagements have been arranged for four adjoining towns. Vera Haas, soprano, has been engaged in the choir of the Central

Presbyterian Church of New York. Harry Gilbert, organist. She was heard at the German Bazaar held at Ebling's Casino, New York. Jean Sheffer, contralto, has also been engaged for the choir of the Central Presbyterian.

Charles W. Troxell, tenor of the First Reformed Church of Brooklyn, was soloist at the performance of Spohr's "Last Judgment" at St. Paul's Church on Dec. 5, the other soloists being Elizabeth Parks, soprano; Rose Bryant, contralto, and Edgar Schofield, baritone. Mr. Troxell has also recently made a contract with a phonograph company.

David Davis, soloist at All Saints' P. E. Church, Brooklyn, has resigned to accept the position as tenor soloist at St. Vincent Ferrara's Church. Constantino Yon, organist. Mr. Davis has also been engaged as tenor at Temple Tremont, New York City, and is also a member of the choir at Temple Emanuel, Kurt Schindler, director.

Everitt T. Grout, tenor soloist at the First Presbyterian Church, Troy, N. Y., sang at a reception given the faculty of the Schenectady High School recently. His program included the tenor aria from "Herodiade," and a group of songs by American composers. He also sang the incidental solo in "Kalinka" at the concert of the Schenectady Festival Chorus. Charlotte Bord-Gilbert was soloist at the recent concert of the Troy Symphony Orchestra, Victor C. Smith, director. She sang with great success "Valse des Cigales." She is soloist at St. John's Episcopal Church, Cambridge, N. Y. Marie Bernardi Taaffe, contralto, has been engaged at the First Presbyterian Church, Albany, to succeed Emma Mausert Reeves, who comes to New York to continue her studies with Mr. Cornell. Mary Chitty, contralto, has been engaged at Second Presbyterian Church of Troy to succeed Marguerite Hall.

Sergei Klibansky, the New York vocal instructor, announces his next pupils' recital on Jan. 24. Among his students who have been engaged for important positions are: Gilbert Wilson, basso, who sang in the "Messiah" at Steubenville, Ohio, Jan. 2; Mrs. Harvey, alto, for the Unity Church in Montclair, N. J.; Helen Weiller, alto, for the Dvorak "Stabat Mater" in March; Helen Stover, engaged as substitute at the Broadway Presbyterian Church, and Florence McDonough for the Episcopal Church in East Orange.

Mary Adele Hays, a Southern soprano and artist pupil of Mme. Ohrstrom-Renard, with whom she has studied several seasons, has been engaged for a six weeks' tour of the Southwest by the Red-path Bureau of New York and Chicago. She has left for Sherman, Tex., where the tour begins. Miss Hays has, during the last two seasons, made very marked success in the Lyceum and Chautauqua field, which has always brought her return engagements. She is now booked for several return dates this season, the result of last summer's work. She has now an offer for a fourteen weeks' tour during the coming summer for the Pacific Coast.

The lectures on the "History and Aesthetics of Music, with Studies in Musical Appreciation," already given at the American Piano School, Gustav L. Becker, director, have created so much interest that a new series is to be begun in the very near future, to include a limited number of persons who are not students of the school. The course consists of seven lectures, given by Pauline Jennings, known through her New York Education work. The lectures range from the evolution of the elements of music, through music of the Roman church, school of the Netherlands, development of instrumental music, classic, romantic and modern schools, etc., touching upon a great variety of related topics. The faculty and pupils of the school will aid in illustrating the lectures.

Various artist-pupils of Herbert Witherspoon have been heard in recent engagements. Mrs. Florence Hinkle Witherspoon sang "The Messiah" with the New York Oratorio Society on Dec. 28. Mabel Garrison sang "The Messiah" with the same organization on Dec. 30. Mrs. Witherspoon will sing with the University Glee Club, conducted by William Howland, in Detroit, on Feb. 5. Miss Garrison will be heard again at the Metropolitan Opera House in the rôle of Queen of the Night in Mozart's "Magic

Flute," Saturday afternoon, Jan. 13.

Elizabeth Bonner was selected by Leopold Stokowski as understudy for Tilly Koenen for Mahler's "Lied aus der Erde."

Carl Lindgren, who is now head vocal instructor at Ypsilanti, in the State Normal School, has been East for his Christmas vacation, which he spends studying with Mr. Witherspoon, whose pupil he has been for the past two years.

James Price has been singing several concerts in the South, Chadwick's "Noël," the "Messiah" and other works. Also on Feb. 28, at Philadelphia, in "Stabat Mater." Mr. and Mrs. Bechtel Alcock have recently returned from a tour in the West after great success.

Albert Lindquest, tenor, was chosen by Mr. Stokowski to sing with the Philadelphia Orchestra in Philadelphia on Jan. 8. Mrs. Albert Lindquest, who was Leonora Allen before her marriage, and who has sung much in the Middle West, is studying with Mr. Witherspoon.

Karl Formes, grandson of the famous bass of the same name, will sing with the Newark Symphony Orchestra in Newark on Jan. 15.

Miss Louise Homer, daughter of Mme. Homer of the Metropolitan, made a successful début in her own recital in Pittsburgh.

Clifford Cairns sings the "Elijah" at Montclair, N. J., on Jan. 16, and "Samson and Delilah" at Beacon, N. Y., on Jan. 31. He also sang with the New York Oratorio Society at Carnegie Hall in "Joan of Arc."

Frieda Klink, the contralto, who is a pupil of Oscar Seagle, on Christmas Sunday filled four engagements, singing in the morning at Glen Ridge, N. J., followed by an appearance in the home of E. A. Horsman, New York. She sang the "Messiah" with great success in

Emory Methodist Church, Jersey City, and concluded her busy day appearing as soloist in the Midnight Mass at Saint Cecilia's Church, New York. She sang recently for the prisoners at the Sing Sing prison.

An interesting concert was given on Dec. 30 at the Misses Patterson Home for Music and Art Students, New York. The participants were Helen D. Erskine, pianist, a pupil of Lisbet Hoffmann; Charlotte Moloney, violinist, pupil of Ovide Musin, and Geraldine Holland, soprano, pupil of Elizabeth Kelso Patterson. The recital was excellent and was well attended.

A program of Beethoven, Bach, Chopin and Liszt and numbers by modern composers was given at the Steinway Hall studios of Rose Wolf, the prominent New York teacher of piano, by some of her advanced pupils on Dec. 28, it being the regular monthly pupils' recital of this studio. The participants were Henrietta Stark, Lilly Lubinsky, Gertrude Bonime, Ida Strongin, Elsie Friedman and others. The entire program was given in a most able manner, the various pupils displaying smoothness of tone, excellent technique and marked interpretative powers.

A musicale was given at the New York studio of the Italian pianist and pedagogue, Paolo Martucci, on the evening of Dec. 19, when Mrs. Sylvia Cram, a coloratura soprano, was heard in several songs accompanied at the piano by Miss Woolverton. Dorothy Fox was also heard in songs by Dwight Fisk, with the composer at the piano. Mrs. Carter recited some interesting poems. The audience was a distinguished one, among those present being Maestro and Mme. Fernando Tenara, Carolina White, Mr. Longone and Dr. Marafioti.

Musicians Their Own Worst Enemies, Says Seattle Writer

"WHAT is the matter with musicians?" might be taken as the title of a brief article in the *Town Crier* of Seattle, in which the writer helps some of that city's musicians to see themselves as others see them. The writer quotes one of the local musical colony—who is unnamed—and the remarks apply so well to musicians of many other cities that they are here reprinted:

"You know," said the speaker, "we musicians are a supersensitive sort; we were either born with our nerves on the outside or we cultivate them so we can lay our hands on them even in the dark."

"And, too," she continued, "we grow self-centered. 'Me and my work' loom large. We are ingrowing—that is a feature of our work—and so we miss the right perspective. The next thing that is bound to happen invariably does; we commence and continue telling ourselves that the public in general, and the stupid Seattle people in particular, don't know good music when they hear it; what is more, they don't want to hear it, as all they want is ragtime."

Scorn of "Low-Brows"

"We sit up like little tin gods and say with infinite scorn that they are a lot of low-brows, and they have no appreciation. Now, you know it is really remarkable how many of the so-called hoi-polloi enjoy good music if—mark that small word!—it is played or sung well. Even if they can't analyze a single phrase, if it is done right it 'gets them.' And there is plenty of good music in the region between rag and symphony. Don't forget that!"

"Another thing—it is one of the little ironies of life that we musicians howl loud and long about the lack of appreciation and patronage on the part of the public, while there are mighty few of us patronize or appreciate musical affairs to any great extent ourselves."

"We are so beautifully inconsistent. We scold the public for doing exactly what we do—staying at home. It may be indifference on our part, or we may be afraid that some one is getting to the front too rapidly and so we absent ourselves for fear of giving undue encouragement."

"We are queer kittle-kattle, taking us by and large," she concluded, "and between our sensitiveness that we can't conceal and our absurd attitude toward the public, it is small wonder that our boomerangs, like bread upon the waters, are bound to return and enter our own

vitals. That's why so many of us musicians have an everlasting grouch."

And—saving the involved figure of speech in the next-to-last sentence—who is there that won't say "Amen!" to that?

HOUSTON CLUB IN CONCERT

Apollo Singers Heard by Audience of 1000 Musicians—Civic Music Free

HOUSTON, TEX., Jan. 4.—Last night in the ballroom of the Rice Hotel the Apollo Club gave the sixth concert in its history before an audience of 1000 musicians, amateurs and professionals. Mme. Frances Morton-Crume was the pleasing soloist. The work of the soloist, the chorus, the director, Clarence Magee, and the accompanist, Lora H. Nelson, all earned high esteem.

"The Chimes of Normandy," presented on the course of Free Municipal Entertainment last Sunday, was attended by an audience of 3500, as large as the one that heard Marcella Craft, which was 3500, and not 2500, as appeared in the MUSICAL AMERICA report of it.

W. H.

Elizabeth Wood, the New York contralto, was heard in "The Messiah" at the First Methodist Episcopal Church, Jamaica, N. Y., Dec. 17. This talented singer will be heard in Gaul's "Holy City" at Perth Amboy, N. J., on Jan. 16.

ORRIN BASTEDO BARITONE



Photo by Bangs

"He has an unusually mellow voice, well placed and under control. Appearing with orchestra, he made a most favorable impression. He sang in French, German, Italian and English."

—Foreign Edition of Musical Courier.

Exclusive Management

R. E. JOHNSTON
1451 Broadway, New York City

Philadelphia Public Ledger,
Jan. 5, 1917

HENRY GIDEON HEARD IN OLD-TIME MUSIC

Ensemble of Ancient Instruments at "Musical Talk." Shakespearean Songs

Once in so often there is a performance of music so delightful that one pities those who missed it, and the remark applies to the case of those who absented themselves from the first in the long-heralded series of "Illustrated Musical Talks" at Witherspoon Hall yesterday afternoon. Henry Gideon, a native of Louisville, Ky., now resident in Dedham, Mass., connoisseur and enthusiast in the study of old-time music, brought forward a group of ancient instruments in the performance of archaic compositions that set one's ear and eye back two or even three centuries, into a strange and beautiful old world of thinking and feeling. An artist who can create an intimate atmosphere in Witherspoon Hall achieves a triumph. Mr. Gideon is the most pleasantly radiant and delightfully humorous impresario Philadelphia concert-goers have experienced in many moons—perhaps since the days of Penn and his overtures to the Indians. Mrs. Gideon, a Victorian daguerreotype of demure aspect, charming of demeanor, having what the Irish would call the "come-hither" in her eye and a sweet voice, was the final argument in her Elizabethan songs to wake the audience with one voice to wake the Gideons back again on a promise before that time to persuade a large public how stupid a thing it is to give such rare and exquisite music the go-by.

The other artists were Frederick Mueller, with the oboe d'amore—at moments divertingly like the bray of a pet celestial donkey; Alfred Gretzen, with the big armful of the viola d'amore, long of scroll and bristling with pegs and "sympathetic strings"; Mirko Belinski and Bruno Steinke, with their violas da gamba, on the diminished pattern of the cello, with extra strings. Mr. Gideon himself controlled the delicate percussions of the harpsichord.

The music, aside from the songs mentioned, came from the scores of Loeliet, Johann Fux, Ariosti, d'Hervelois, Martini, Couperin. There was every variety of delectable combination, with the zither-like sound of the harpsichord ever in the modest background to voices that in the full-throated modern orchestra would be hopelessly submerged. It was an afternoon of sotto voce, of twilight or candlelight harmonies. Mr. Gideon remarked in the course of his lucid and delightful running commentary that orchestra violinists habitually left their "solo" instruments at home in silk, and brought the coarse, raw fiddles that made a louder noise. He assigned its gentler, unobtrusive voice as the reason for eliminating the oboe d'amore and all its refined association of yesterday. One fact was patent from Mr. Gideon's accompaniment, that the ensemble pianists who believe it their bounden duty to drown out everybody else are in the wrong—and furthermore, that the harpsichord is an ideal agency of support in the exploitation of the voice.

The music was all of it lovely—all of it worth hearing.

In quaint final encores, Mr. Gideon sang with his wife. One goes from such delectable, shy melodies back to the large, portentous noises of the symphonists and cacophonists with something of a pang, feeling a little as though music, gaining a new world of size and sound, had lost something of its own soul. The old order requires the genius of such devotees as the Gideons to expound it. They promise to return if Philadelphia wants them again. That desire should be expressed in no uncertain fashion.

F. L. W.

Write to Henry Gideon,
218 Tremont St., Boston.

CHICAGO ORCHESTRA HONORS ITS FOUNDER

Conductor Stock Presents Annual Theodore Thomas Memorial Concert

Bureau of Musical America,
Railway Exchange Building,
Chicago, Jan. 8, 1917.

FOR the annual Theodore Thomas Memorial Concerts last week, Frederick Stock selected a program made up of works which were reckoned among the favorites of the late conductor of the Chicago Symphony Orchestra and also chose several orchestral arrangements which Mr. Thomas had made.

Thus Mozart's Overture to "Don Juan," and Bruckner's Seventh Symphony composed the first half of the program and Schubert's March, Op. 40, No. 7, for piano, the *Andante* and Variations from the "Kreutzer" Sonata, for piano and violin, by Beethoven and the A Flat Polonaise, Op. 53, for piano, by Chopin, all put into orchestral garb by Mr. Thomas, filled up the second half of the concert.

The orchestra performed these compositions under the direction of Mr. Stock with unusual virtuosity and fine musical taste.

Much ingenuity was displayed by Mr. Thomas in his setting of the section from Beethoven's Sonata for orchestra. He made this a beautiful orchestral piece. In the Chopin Polonaise he kept strictly to the piano text and added merely tonal volume, rather than color.

Three Sunday Concerts

The first Sunday of the new year brought to Chicago's musical public three concerts. The most important of these was Efrem Zimbalist's recital at Orchestra Hall, where he was heard in a long and varied program which included a Sonata by Handel, Beethoven's Romanza in G Major, short pieces by Godowsky, d'Ambrosio, Cui, Granados-Kreisler and Hubay, and the Paganini D Major Concerto.

Without any ostentation, with sincerity and serious artistic purpose, Zimbalist unfolded this program before a goodly number of listeners. In the Paganini Concerto especially he showed that he belongs to that small but elect circle of virtuosi who stand in the front rank as exponents of their art. Playing which was distinguished for its clarity of technique, sane interpretative significance and artistic expression, made this piece, usually a pyrotechnical display, a work of absorbing interest.

Samuel Chotzinoff was the accompanist.

Lucille Stevenson's song recital at the Illinois Theater made apparent the fact that this popular soprano has eclectic tastes and knows how to construct an interesting program. She also has the talent to interpret it to the enjoyment of her audience. Miss Stevenson uses keen intellectual gifts, her voice is pliable and though perhaps not so luscious in the upper register, is of good quality and clear. Four Chinese songs by Hubert Pataky, and four "Water Colors" by John Alden Carpenter, were especially worthy of notice, and were given poetic readings. There was also a group of French songs, one of settings of Shakespeare's verses, and a miscellaneous English group. Gordon Campbell's accompaniments were exceptionally fine.

Besides some selections by the late Spanish composer, Granados, and a set of five pieces by Debussy, Isaac Van Grove at his recital at the Playhouse brought forth the F Minor Ballade by Adolf Brune of this city, as one of the modern offerings of his program. This Ballade is one of the most important contributions to the literature for the piano written in our day. Mr. Van Grove played it (it is extremely difficult, technically considered) in excellent style, and also disclosed musicianly qualities in his rendition of an excerpt from Granados's "Goyescas," in the Sonata by Haydn in F Minor and in the G Minor Ballade of Chopin.

Recital by Kreisler

New Year concerts opened with the Kinsolving Morning Musicales last Tuesday by the eminent virtuoso Fritz Kreisler, presenting a recital of exceptional musical value. Not only was society represented by its foremost members, but the opera stars came in full force to hear

one of the greatest executive musicians of the day. Mary Garden, Egon Pollak, Marcia Van Dresser, Margaret Matzenauer and others were in attendance.

Mr. Kreisler was in good form and played his program with unusual warmth of expression. His tone, always of great natural beauty, his technique always impeccable, and interpretation always lucid, gave to such selections as the Tartini "Devil's Trill," the D Minor Wieniawski Concerto, and his own three old Viennese Dances exemplary interpretations. It was a notable beginning of the musical new year.

Carl Lamson played the accompaniments well.

The appearance of Mrs. H. H. A. Beach, the composer-pianist from Boston, and Mrs. Eleanor Hazzard Peacock, soprano, on Wednesday morning at the Ziegfeld, in joint recital, was also one of the notable concerts of the present season.

Mrs. Beach, who may well be ranked as the successor to Mme. Helen Hopkirk, as one of America's most gifted daughters, was listed as pianist and composer on a program made up of very interesting compositions. Her playing of two Bach pieces was clean-cut and she displayed good variety of tone. Sgambati's Nocturne in B Minor also proved a good show piece, but the performance of the Brahms Rhapsody, Op. 119, was heavy.

A group of original compositions, including "Gavotte Fantastique," "Scottish Legend," "In Autumn," "Dreaming" and "Tyrolean Valse," as well as four songs, sung with exceptional musical taste by Mrs. Peacock, attested to the fact that Mrs. Beach has imaginative power and originality.

Mrs. Peacock has a voice of pleasing quality and good interpretative sense. The voice is well produced and of high range. Mrs. Lilje Moore was the accompanist.

Bloch's New Quartet Heard

The concert presented by the Flonzaley Quartet, last Wednesday afternoon at the Playhouse, was made noteworthy not only by the artistic performances for which this organization is famous, but also by the first rendition in this city of Ernest Bloch's B Major Quartet, played from manuscript, a work much discussed for its unusual construction and its personal idiom. Its first hearing revealed the fact that here is a composer who has struck out for new paths in musical expression. The work is remarkable for originality of means and expression and should be heard soon again, so that a more definite impression may be formed of its contents. The Flonzaley Quartet played this and also the G Major Haydn Quartet in its characteristically finished manner.

MAURICE ROSENFELD.

Chicago Company in Its Final Wagner Production

CHICAGO, Jan. 8.—The last of the Wagner operatic productions for this season was given yesterday (Sunday afternoon) at the Auditorium, when "Lohengrin" was produced under the direction of Egon Pollak. The opera was presented in most capable style, but there was an evident lack of *éclat*, which many of the other German performances had shown. The dominant figure of the performance was Egon Pollak, who conducted with unusual skill. The orchestra did the most beautiful singing of the afternoon.

MacLennan's *Lohengrin* was good, but not equal to his many other characterizations, though his Narrative in the third act deserves unqualified praise. Marcia Van Dresser's *Elsa* was a beautiful stage picture, and often she rose to lyric and dramatic heights. Cyrene van Gordon, as *Ortrud*, needs a greater familiarity with the dramatic requirements of the rôle, though vocally it will soon develop into one of her best parts. The *Tetra-mund* of Whitehill was praiseworthy, though not up to the usual artistic mark of this singer. James Goddard sang the *King* well, though he also has to acquire ease of manner. The *Herald* was well sung by Wilhelm Beck.

Galli-Curci in "Lucia Di Lammermoor" was the particular star of the Sunday evening performance at the Auditorium, the cast being unchanged, excepting that Constantin Nicolay sang *Raymondo* instead of Arimondi. Unabated is the enthusiasm with which Galli-Curci is received by the Chicago public, and again she scored a great success with her sing-

ing of the music of the first act and the "Mad Scene."

A very good performance was given of Verdi's "Aida" in the popular-priced Saturday evening production, under the direction of Giacomo Spadoni. Several American singers, who interpreted the leading parts, made exceptionally good impressions.

Elizabeth Amsden, the American dramatic soprano, who sang the title rôle, disclosed much vocal charm and a dramatic instinct. Cyrene Van Gordon's *Amneris* was a striking portrayal, good to look upon, and sung with tonal power and with interpretative intelligence. Morgan Kingston's *Rhadames* was noteworthy for vocal excellence and for artistic adherence to tradition. James Goddard made a sonorous *Ramfis*, and Arimondi sang his rôle of the *King* in impressive style and with musical authority. Rimini's *Amonasro* was again commendable, and Mabel Preston Hall and Emilio Venturini completed the cast. M. R.

"CREATION" SUNG IN BOSTON

Wodell Leads People's Choral Union in Meritorious Performance

BOSTON, Jan. 7.—The People's Choral Union, Frederick W. Wodell, conductor, was heard in its first concert of this season to-night in Symphony Hall. Haydn's "Creation" was sung by the large chorus to the accompaniment of a band of Symphony players and with these artists as the solo singers: Grace Bonner Williams, soprano; Willard Flint, basso, and J. Garfield Stone, tenor.

Mr. Wodell accomplishes meritorious work with this large body of singers, the majority of whom are untrained musicians. The chorus sang vigorously and spiritedly and in good tonal balance save for an occasional over-strenuous outburst in the bass section. It was good to see and hear such spirit.

Mrs. Williams, in beautiful voice, with splendid musicianship, added a touch of elegance to the performance by her artistic and wholly adequate delivery of the music of *Gabriel*. In oratorio as in concert she is always the dependable and highly accomplished singer, but in to-night's performance her work was of exceptional loveliness.

In his rich bass voice, Mr. Flint gave the part of *Raphael* an intelligent reading. The orchestral accompaniment was somewhat shiftless, but the whole effect of band, chorus and soloists, as held together by Conductor Wodell, was good, and called forth much enthusiasm from an audience that completely filled the hall.

W. H. L.

Fay Cord Returns from Long Tour

BOSTON, Jan. 6.—A most successful and extensive concert tour has just been completed by Fay Cord, the well-known soprano of this city. Miss Cord left Boston in the early fall on a tour which has taken her to the Pacific coast, the Middle West and as far south as Texas. In several of the cities she visited she was requested immediately for return engagements next season. Her voice is a lyric soprano of much beauty.

W. H. L.

Sembrich's Illness Causes Postponement of Her Recitals

Mme. Sembrich's manager announced last Monday that her series of song recitals scheduled for Thursday afternoons at Aeolian Hall, New York, would be postponed because of the singer's illness. She took cold after her first recital of the series on Jan. 4, and was advised by her physician to abandon her work.

Grateful for Encouragement Given by "Musical America"

To the Editor of MUSICAL AMERICA:

Our sincere thanks for your notice and photograph of the club brought out in the last issue of MUSICAL AMERICA received this morning. It will be a great encouragement to the club and an incentive to even better work than it has so far achieved. The policy of your paper in bringing out the efforts of scattered American organizations is certain to draw us together in promoting America's own music.

The extent and scope of your up-to-the-minute news has been a matter of wonder and appreciation to me as a reader. Especially have I noted the freedom from typographical errors. MUSICAL AMERICA is giving music its just due—putting it on a practical basis that is a real foundation for extensive artistic promotion.

Again thanking you,

ELEANOR M. DAVIS,
Director, the Grand Opera Choral Club.
Hannibal, Mo., Dec. 27, 1916.

BOSTON CONCERTS OF MARKED DISTINCTION

Gadski, Eddy Brown, Kneisels, Samaroff and Graveure on the List.

Bureau of Musical America,
120 Boylston Street,
Boston, Jan. 5, 1917

JOHANNA GADSKI and Eddy Brown, violinist, shared the program in this week's first concert at Symphony Hall on Sunday afternoon. Mme. Gadski was heard in songs by Schumann, Franz, Brahms, Schubert; a group of English songs by modern writers, and with Mr. Brown closed the program with Gounod's "Ave Maria." The famous prima donna sang with her accustomed grandeur of style. Schumann's "Widmung," Henschel's "Morning Hymn," and "The Little Grey Blue Dove," by Saar, were particularly praiseworthy.

Mr. Brown, a violinist of much technical ability and master of rich, warm tones, played a Concerto by Rode, and several shorter numbers. He was received with enthusiasm. Francis Moore was the accompanist for both artists, and one of the English songs sung by Mme. Gadski was from his pen. It was by far the best in the list of English songs ("Swing Song" it was called), and in recognition of its worth, and the singer's inimitable performance of it, the audience compelled a repetition.

On Tuesday afternoon, the Kneisel Quartet played the third concert of its thirty-second season in Steinert Hall, with Mme. Olga Samaroff as the assisting artist. The Haydn in C Major and the Tchaikowsky in F Major were the quartet numbers. The César Franck Quintet in F Minor was performed with Mme. Samaroff playing the piano part. It has been several seasons since this brilliant pianist has been heard here, and her playing upon this occasion was in just ranking with that of the superior organization with which she was associated. It will be a pleasure to hear Mme. Samaroff in her own recital here later in the season. The quartet played with that consummate artistry characteristic of it long since. A particularly pleasing feature was Mr. Willeke's distinguished 'cello work in the *Andante* movement of the Tchaikowsky Quartet.

This afternoon the many admirers of Louis Graveure, despite a heavy rain-storm, filled Jordan Hall for his song recital. Two groups of German *Lieder*, one group each of French and American songs, and a new Symphonic Poem, by Bainbridge Crist, the local composer, constituted the program. The singer was in fine fettle and gave a performance rich in merit. Mr. Crist's poem, "The Parting," is an ingenious expression of the ultra-modern, which is not so "ultra" that melody and rhythm are wholly lost sight of. Mr. Graveure sang this work for the first time at the Maine Music Festivals last fall.

Frank Bibb is a remarkably clever accompanist. His song, "A Rondel of Spring," closed the program, and with Mr. Graveure the composer shared the applause.

W. H. L.

Turner-Maley "Just for Children" Songs on Two Programs

Several of Florence Turner-Maley's songs from her book, "Just for Children," were sung by Martha Cunningham at the College of Notre Dame, Baltimore, on Jan. 4. "The Old Rag Man," "Pond Lilies," "The Worry Cow," "Winter" and "The Sandman" formed the group. On Jan. 6, before the Maine Women's Club at the Waldorf-Astoria, New York, Janet Merrill sang the entire collection of songs in Mrs. Maley's "Just for Children."

Music Publishers and Dealers to Devote Week to Caro Roma Songs

The week of Jan. 29 is to be a "Caro Roma" week throughout the country, according to Mme. Roma, and in every music store there will be a display of her songs. Mme. Roma has been confined to a hospital bed for nearly a year and a half, but is still composing songs.

George Copeland in Recital Before Music Club of Hartford

HARTFORD, CONN., Jan. 6.—George Copeland gave a piano recital in Unity Hall the evening of Jan. 2, under the auspices of the Musical Club. The audience showed its enthusiasm to such a degree that Mr. Copeland graciously added extra numbers.

T. E. C.



WASHINGTON, D. C.—Edith B. Athey was heard in an organ recital recently, assisted by a double quartet under her direction.

NEWTONVILLE, MASS.—Everett E. Truette played the inaugural recital on the new organ in the Church of the New Jerusalem Jan. 4.

BROCKTON, MASS.—John Orth of Boston gave his lecture-recital "With Liszt in Weimar," playing Liszt compositions and giving personal reminiscences of the master, before the College Club Jan. 8.

MADISON, WIS.—The year 1916 came to a brilliant musical close with the third of the series of concerts, given under the baton of Major J. E. Sangstad, by the University of Wisconsin First Regimental Band.

COLUMBUS, OHIO.—A splendid program of organ numbers was played in the Broad Street Methodist Church by the organist, Mrs. Wilbur Thoburn Mills. The assisting soloist was Elsa Hinchberg Lyon, contralto.

NEW YORK CITY.—Grace Warner, a talented pianist of Boston, gave a recital at the Gamut Club on Jan. 2. Music from the "Ballet of Bacchus," recently composed by Miss Warner, was heartily received by the audience.

NEW YORK CITY.—In the Music Hall of the Country Life Exposition, on Jan. 6, Bessie Cameron Ver Bryck, soprano, assisted by Willard Osborne, violinist, and Mme. G. Bertine, accompanist, gave an enjoyable *matinée musicale*.

BOSTON.—Grace Bonner Williams, soprano, was the assisting soloist at an organ recital given by Benjamin Whelpley in the Arlington Street Church Jan. 3. This recital was the first in a series that will be given weekly until Easter time.

WEYMOUTH, MASS.—Mme. Cara Sapin, contralto, of Boston, and William Gustafson, basso, of New York, gave a joint recital for the Old Colony Club of South Weymouth in Fogg's Opera House as the feature of the annual "guest night" of the club, Dec. 29.

WASHINGTON, D. C.—Dr. and Mrs. D. H. Riggs gave a *musicale* in which an artistic program was furnished by Mrs. William T. Reed, Ruby Sanford, Elwanda Casselman, Margaret Riggs, Jerome Williams, C. W. O'Connor, Harry W. Howard and Dr. Riggs.

ST. LOUIS, MO.—The Associated Musicians held their monthly meeting recently and a good crowd heard E. L. Coburn, an authority and head of the music department of this city, speak on "Public School Music and High School Credits for Music Study."

MIAMI, FLA.—Francis S. Moore, organist in the First Presbyterian Church of Chicago, has been in Miami to pass judgment on the new organ installed in the James Deering home. Mr. Moore gave an organ recital in Miami on Monday, New Year's Night.

CAMBRIDGE, MASS.—Mme. Sturkowsky, the pianist, was most cordially received here on Jan. 5, when she played an attractive program for the Harvard Musical Association. The artist was obliged to give three encores. On this occasion the association celebrated its eightieth anniversary.

MINNEAPOLIS.—Aurelia Wharry, soprano, sang before the Thursday Musical of this city recently for the first time since her return from California. Her two groups were admirably interpreted. Others on the program were Dorothy Mitchell, pianist; Lillian Nippert Zella and Lillian Crist, accompanist.

PARKERSBURG, W. VA.—The Central Symphony Orchestra, under the baton of N. Strong Gilbert, was heard in concert at the Y. M. C. A. on Dec. 31. The solo-

ist, Mrs. George R. Eckert, soprano, proved the possessor of an agreeable voice and shared in the applause.

NEW BEDFORD, MASS.—Havrah Hubbard's operatic recital on Wagner's "Parsifal" was given here on Jan. 2. The pianist, Claude Gotthelf, gave a short program before the talk. Mr. Gotthelf was obliged to give an extra number. Mr. Hubbard's talk was highly interesting.

BRATTLEBORO, VT.—In accordance with a custom of several years' standing, the choirs of the several local churches united in giving a Christmas cantata. Maunders' "Bethlehem" was the work chosen, and it was presented in the Center Congregational Church on Dec. 31, under the direction of E. H. Crane.

MADISON, WIS.—In spite of extremely cold weather, throngs attended the Community Christmas tree celebrations at Wingra Park and the Capitol Square groups of singers led carols in which the crowds joined. All the churches held Christmas Day services with special festival music.

SYRACUSE, N. Y.—Raymond Havens, pianist; Bernard Ferguson, baritone; Harriett McConnell, mezzo-contralto; Katherine Kemp-Stillings, violinist, and Grace Sage, reader, gave a recital in the First Baptist Church Dec. 28. The accompanists were Bertha Button and Hallett Gilbert, who accompanied Miss McConnell in some of his own songs.

BROOKLYN, N. Y.—Huge success is assured for the first people's musical festival of the Brooklyn Community Chorus on Feb. 9, when 2000 singers will be heard at the Thirtieth Regiment Armory, under the direction of Charles S. Yerbury. Several local choruses will be presented *en masse* among the singers in the great chorus.

BROOKLYN, N. Y.—Late appearances of Edith Milligan King, the pianist, were at the Crescent Club, Dec. 17; Church of the Incarnation, Dec. 19 and Jan. 9; the Y. W. C. A., Dec. 15; New York, Nov. 27, accompanying Donald Chalmers and Gordon Kahn, and Dorchester, Mass., Dec. 29. Her playing for the local Chiropean Club proved a notable success.

ST. LOUIS, MO.—The veteran Charles Kunkel has formed the St. Louis Opera Company, numbering twenty-five or thirty people who attend his school of opera, to appear in various nearby cities in the production of scenes and acts from several of the familiar grand operas, under the personal supervision of Mme. Christine Nordstrom-Carter.

DANVILLE, VA.—At the local Strand Theater Virginia Magruder, soprano, pupil of the New York vocal teacher, Sergei Klibansky, with Alice Boatwright, reader and aesthetic dancer, appeared in recital on Jan. 2. Miss Magruder gave thirteen songs, accompanied by Mrs. Crawford-Jackson. Mary Lee Griggs accompanied Miss Boatwright.

HARTFORD, CONN.—Ralph L. Baldwin, organist and director of the Fourth Congregational Church for nearly thirteen years, has accepted the post of musical director at the Immanuel Congregational Church, succeeding Benjamin W. Loveland, who recently resigned after twenty-five years' service at the church. Mr. Baldwin assumes his new duties on May 1.

WHEELING, W. VA.—Christmas eve and day were celebrated at St. Matthew's P. E. Church with appropriate musical services. The cantata, "The Story of Christmas," by Matthews, given on Dec. 24, under P. A. Beymer's direction, was the most successful event of its kind heard here in several years. The soloists were John O'Connor, tenor, and David A. Crawford, basso.

CHESTER, W. VA.—Under the direction of Mrs. George Ahrends, assisted by J. M. Smith, tenor, the Chester Woman's Music Club, gave its first concert on Jan. 2 in the Odd Fellows' Hall. About 450 persons attended the contest,

which was a success from every standpoint. Mr. Smith, the soloist, scored a triumph, and the chorus of thirty-five sang with verve, earning salvos of applause.

WORCESTER, MASS.—The Pilgrim Male Quartet of Boston succeeded in pleasing an audience of fully 400 on Jan. 1, at the Commonwealth Club. The quartet includes Robert Fitzgerald and Harold S. Tripp, tenors; Percy F. Baker, baritone, and A. Cameron Steele, basso. Assisting artists were Fanny Lott, soprano, Dorothy Berry Carpenter, reader, and Ralph D. MacLean, accompanist, also from Boston.

PROVIDENCE, R. I.—The following pupils of the Hans Schneider Piano School were heard in recital recently: Alice Hughes, Alice Dwyer, Mathilda Renken, Georgena Ratzman, Arthur Merewether, Ursula Addeo, Gladys Williams, Marion Rabe, Ethel Waters, Rebecca Cole, Alice Adelman, Blanche Thornhill, Elsie Otto, Elsie Prendergast, Esther Anshen, Ruth Anthen, Eleanor Goldowsky.

STEBENVILLE, OHIO.—The local Apollo Choral Club made its initial appearance on Jan. 2, presenting Handel's "Messiah" in Hamline Church. The inaugural appearance was a success, Director T. J. Davies and the soloists, Mrs. J. T. Jones, soprano; Mrs. F. B. Hughes, contralto; Anathoney Jones, tenor, and Gilbert Thomas, basso, winning high commendation. Mrs. J. R. Thorne accompanied satisfactorily.

WASHINGTON, D. C.—Under the direction of Mrs. Frank Byram, a program of sacred Christmas music was given recently. Mrs. Byram has also been doing some excellent work with the choral clubs of the Eastern and Western High Schools, which combined in giving an elaborate Christmas program. The artists at the recent recital at the Arts Club were Henri Sokolove, violinist, and Louis Thompson, tenor.

WASHINGTON, D. C.—Albert Harned entertained at a musical tea recently, at which a worthy program of songs was furnished by Sarah Stone Hickling, Joe N. Bourne, Elizabeth Woodward, Mrs. F. H. Wilmot, Mrs. Mabel Foot Witman and Jessie Masters. The program at the recent meeting of the Friday Morning Club was furnished by Meriam Larkin, Katherine Lee Jones, Russell Hill, Christian Church and M. McCoy.

WASHINGTON, D. C.—Mme. Ida P. Scudo-Ragland gave an artistic piano recital recently at the Congressional Club. Mrs. Huron Lawson, soprano, returned recently, after singing the soprano rôle in "The Messiah" at the Ohio University, and also gave a song recital at Hollins College, Roanoke, Va. Those giving the program at the Library of Congress last week were Herman Hoffman, violinist; Oscar F. Comstock, pianist, and Mary I. E. Hartley, soprano.

BROOKLYN, N. Y.—Mrs. Gertrude Dahlan-Weil, soprano, and Marjorie Douglas Arthe, pianist, gave an entertaining program in the Apollo Club auditorium. Enjoyable was the *musicale* given by Mr. and Mrs. Lawrence J. Munson at the Kellerman Institute of Musical Art on Dec. 30. Mrs. Henrietta Turrell Mentley, contralto of Holy Trinity Church, Manhattan; Teresa Smith, soprano, and Wallace Cox, baritone, gave much pleasure.

MIAMI, FLA.—Municipal concerts will be given here for nine weeks by the Royal Scotch Highlanders' Band. The engagement of the band is a victory after a hard struggle against the Florida East Coast Company's opposition to the building of a bandstand in Royal Palm Park, and the difficulty of raising the necessary \$7,000 by popular subscription. Great praise is given Chairman Urney for the success of the undertaking, since it gives Miami free municipal music for the first time in her history.

UTICA, N. Y.—The monthly meeting of the Central New York Chapter, American Guild of Organists, was held in the choir hall of Grace Church, Jan. 3. Russell Carter, organist of St. Ann's Church, Amsterdam, gave a lecture on "Characteristic Hymn Tunes, Ancient and Modern," the examples being played by De Witt Coult's Garretson, organist of Grace Church. An informal demonstration in harmony and modulation was presented by C. H. H. Sippel, organist of the Westminster Presbyterian Church, Utica.

SYRACUSE, N. Y.—C. Frederick Bonawitz, baritone, was the guest of the Morning Musicals on Jan. 3 at the Onon-

daga. Mr. Bonawitz offered two groups of songs besides the "Vision Fugitive" aria from "Hérodiade." He proved highly gifted and was warmly recalled. Mrs. Leslie Kincaid provided good accompaniments. Geraldine Arnold, Richard Teute, Margaret Drescher, Harrie W. Southwick and Prof. Arthur Van W. Eltinge, all Syracuse musicians, provided the remainder of the program in a creditable manner.

NEW ALBANY, IND.—The Haydn Male Chorus celebrated Christmas by rallying around a huge Christmas tree loaded with burlesque gifts for its members. Dr. J. H. Ashabanner, the club's president, acted as Santa Claus. Attached to each package was a verse or two of good-natured doggerel, written by Harvey Peake. An impromptu concert followed. The Haydn Chorus, numbering thirty-four singers, is at work upon an ambitious program for an early spring concert. Anton Embs is the chorus director.

BRIDGEPORT, CONN.—A unique exposition of "The Messiah" was given in the Church of the Redeemer on Jan. 1. The story described by the masterwork was first related by the Rev. W. W. Rose, whose remarks were illustrated by colored slides projected upon a screen. During the course of the lecture a quartet made up of Mrs. Ada T. Whittaker, soprano; Mrs. Ella H. Donnelly, contralto; Robert Kirk, tenor, and C. J. Lavey, basso, sang some of the numbers from "The Messiah." Edna Northrop was the organist and director.

BARTLESVILLE, OKLA.—At the recent annual concert given by the Knights of Pythias, the soloists were as follows: Irma and Joy Carson, Inez Stewart, Charles Hornstein, Henry McClintock, William Welsh, Clint Stock, R. L. Stewart, E. L. Welsh, Florence Plunkett and others. A Christmas cantata was given at the Methodist Church under the direction of I. G. Williams, on Dec. 24. Ruth Hathaway, soprano, was the soloist. There was carol singing through the principal streets, led by Elizabeth Dunlap, superintendent of public school music.

EASTON, PA.—George B. Nevin's Christmas cantata, "The Adoration," was given here on Dec. 24 by the choir of the Church of the Divine Paternity, New York City, under the direction of J. Warren Andrews. The excellent quartet of this church, which consists of Estelle Harris, soprano; Mrs. Merle Alcock, contralto; John Barnes Wells, tenor, and Tom Daniel, basso, was assisted by a chorus and two highly efficient instrumentalists, May Mukle, cellist, and Edith Gilbert, pianist. "The Adoration" has been given in about 3000 churches.

GRAND FORKS, N. D.—Mrs. Eric Dudley, vocal teacher in the Ithaca (N. Y.) Conservatory of Music, recently returned home from Grand Forks, where she installed a new chapter of Sigma Alpha Iota Sorority, in Wesley College, University of North Dakota. This makes the twelfth chapter of this national musical organization, which is becoming so widely known all over the United States, and which has so many world famous musicians among its members. During her stay in Grand Forks Mrs. Dudley initiated twenty-three members—sixteen active and seven patronesses.

TACOMA, WASH.—Festyn Davies, a popular local tenor, has returned from Butte, Mont., where he officiated as chief adjudicator of the Welsh Eisteddfod held there on Christmas Day. At the New Year's soirée of the Fine Arts Studio Club the soloists were Mme. Hesse-Sprotte and Doris Newell, with Margaret McAvoy as accompanist. A Christmas program in charge of Mrs. Miles L. Clifford was given at the annual meeting of Mary Ball Chapter, D. A. R., by the Trinity Church boy choir and the Ensemble Violinists' Club under the direction of Mrs. C. E. Dunkleberger. Mrs. Frederick Rice was the soloist.

LYNCHBURG, VA.—Joseph Sheehan, the tenor with the Boston English Opera Company, who appeared here recently in "Martha," intends to withdraw this offering shortly and present "Il Trovatore" for a ten weeks' tour. He was in Chicago recently for the purpose of making his arrangements and will open on Jan. 21 at Gary, Ind. He has engaged Mlle. Nelli Gardini to play *Leonora*. The company advertised a symphony orchestra of twenty when "Martha" was presented here. Six players represented the symphony. Among the singers were Mirth Carmen, Ellaine De Sellem, Harold Geis and Philip Fein.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

Individuals

Adler, Lois—Appleton, Wis., Jan. 16.
 Alcock, Merle—New York (Æolian Hall), Jan. 25.
 Austin, Florence—Moberly, Mo., Jan. 12; Springfield, Mo., Jan. 15; Memphis, Tenn., Jan. 17; Little Rock, Ark., Jan. 19; Shreveport, La., Jan. 22; Vicksburg, Miss., Jan. 24; New Orleans, La., Jan. 26; Mobile, Ala., Jan. 29; Meridian, Miss., Jan. 31.
 Barstow, Vera—Ft. Worth, Tex., Jan. 23.
 Bauer, Harold—New York (Æolian Hall), Jan. 13.
 Beach, Mrs. H. H. A.—St. Louis, Jan. 12, 13; Godfrey, Ill., Jan. 19; Lancaster, Pa., Jan. 20; Chicago, Jan. 21; Evanston, Ill., Jan. 26.
 Beebe, Carolyn—Dayton, Ohio, Jan. 15; Lafayette, Ind., Jan. 16; Brooklyn, Jan. 19, 26; New York (Æolian Hall), Jan. 27.
 Biggs, Richard Keys—Massillon, O., Jan. 16.
 Bogert, Walter L.—Ozone Park, N. Y., Jan. 12.
 Bourstin, Arkady—Trenton, N. J., Jan. 23.
 Boynton, George H.—Nashua, N. H., Jan. 25.
 Breeskin, Elias—New York (Æolian Hall), Jan. 20.
 Brénner, Orina E.—Bayonne, N. J., Jan. 23; New York City, Jan. 24; Rockaway, Jan. 25.
 Buckhout, Mme.—New York, Jan. 13; Brooklyn, Jan. 16; New York, Jan. 20, 27.
 Buell, Dal—New York (Æolian Hall), Jan. 13; Boston, Jan. 16; Chicago, Jan. 23; Logansport, Ind., Jan. 24.
 Buhlig, Richard—Providence, R. I., Jan. 14.
 Butler, Harold—Ft. Scott, Jan. 12; Kansas City, Jan. 19; Kensington, Jan. 22; Kackley, Jan. 23; Greenleaf, Jan. 24; Morrill, Jan. 25; Wetmore, Jan. 26.
 Casals, Pablo—Minneapolis, Jan. 19; New York (Æolian Hall), Jan. 27.
 Casals, Susan Metcalf—New York (Æolian Hall), Jan. 27.
 Cherniavsky, Leo, Jan. and Michel—New York (Carnegie Hall), Jan. 16.
 Christie, Winifred—Chicago, Jan. 14; Boston, Jan. 16; New York, Jan. 29.
 Claussen, Julia—Cincinnati, Jan. 21; Superior, Jan. 31.
 Cochran, Eleanor—Boston, Jan. 16; Elizabeth, N. J., Jan. 18; Chicago, Jan. 21, 30.
 Cole, Ethel Cave—Philadelphia, Jan. 25.
 Connell, Horatio—Philadelphia, Orchestra concerts, Jan. 19, 20; Huntington, W. Va., Jan. 25; Knoxville, Ill., Jan. 27; Little Rock, Ark., Jan. 30.
 Copeland, George—Philadelphia, Jan. 22.
 Craft, Marcella—Cincinnati, Jan. 19, 20.
 De Bruyn, Roger—Western tour beginning Jan. 17.
 De Gogorza, Emilio—New York (Æolian Hall), Jan. 17.
 De Moss, Mary Hissem—Jersey City, Jan. 28.
 De Pina, Merced—Western tour beginning Jan. 17.
 Del Valle, Loretta—Orange, Jan. 15.
 Denton, Oliver—New York (Æolian Hall), Jan. 15.
 Dilling, Mildred—Newark, Jan. 19.
 Ecker, Joseph—Boston, Jan. 18.
 Elman, Mischa—New York (Carnegie Hall), Jan. 14, 27.
 Elvyn, Myrtle—Cincinnati, Jan. 16.
 Fanning, Cecil—New York (Æolian Hall), Jan. 19.
 Ferguson, Bernard—Springfield, Mass., Jan. 14; Keene, N. H., Jan. 18; Melrose, Mass., Jan. 21; Somerville, Mass., Jan. 22; Pittsfield, Mass., Jan. 29.
 Field, Mary—Nashua, N. H., Jan. 25.
 Flint, Willard—Nashua, N. H., Jan. 25.
 Friedberg, Carl—Cincinnati, Jan. 16; Oxford, O., Jan. 8; Louisville, Ky., Jan. 11; Columbus, O., Jan. 14; St. Louis, Jan. 15; New York (Æolian Hall), Jan. 23.
 Frilsh, Mrs. Povla—New York, Jan. 12; Chicago, Jan. 14; Boston, Jan. 21.
 Garrison, Mabel—Philadelphia, Pa. (with Philadelphia Orchestra), Jan. 26, 27.
 Gates, Lucy—Baltimore, Jan. 19.
 Gebhard, Heinrich—Winchester, Mass., Jan. 16; Marlboro, Mass., Jan. 17; Lawrence, Mass., Jan. 19; Beverly, Mass., Jan. 22; Boston, Jan. 25; Woonsocket, R. I., Jan. 26.
 Gideon, Constance—Chicago, Jan. 15; New Haven, Jan. 30.
 Gideon, Henry—Chicago, Jan. 15; New Haven, Jan. 30.
 Gilbert, Harry—Brooklyn, Jan. 15; Glens Falls, N. Y., Jan. 19.
 Godshalk, Belle—Lowell, Mass. (Lowell Choral Club), Jan. 23.
 Goode, Blanche—Defiance, O., Jan. 22; Chicago, Jan. 24; Davenport, Ia., Jan. 24; Rock Island, Jan. 26; Davenport, Ia., Jan. 27; Kokomo, Ind., Jan. 28.
 Gotthelf, Claude—Buffalo, Jan. 12; Willimantic, Conn., Jan. 16; Wakefield, Jan. 18; Waltham (afternoon), Jan. 19; Clinton (evening), Jan. 19; Boston, Jan. 20; Boston (afternoon), Jan. 22; Boston (evening), Jan. 22; New Bedford (morning), Jan. 23; Worcester, Jan. 24; Wakefield (morning), Jan. 25; Gloucester (evening), Jan. 25; Mansfield, Jan. 26; Keene, N. H., Jan. 27; Taunton, Jan. 29; New York, Jan. 31.
 Graham, Mildred—Jersey City (afternoon), Jan. 16; Bronxville, N. Y. (evening), Jan. 16.
 Gralinger, Percy—New York (Æolian Hall), Jan. 26.
 Granville, Charles Norman—Lowell, Mass., Jan. 23.
 Gunn, Kathryn Platt—Brooklyn, N. Y., Jan. 27.
 Hackett, Arthur—Cleveland, O., Jan. 18.
 Hargreaves, Randall—New York (Carnegie Hall), Jan. 16.
 Harrison, Margaret—Ridgewood, N. J., Jan. 15.
 Havens, Raymond—Rockland, Mass., Jan. 15; Pittsburgh, Jan. 20; New Britain, Conn., Jan. 23.
 Heyward, Lillian B.—New York, Jan. 26.
 Hindermeyer, Harvey—New York, Jan. 13; Wichita, Kan., Jan. 21; New York, Jan. 29.
 Hofmann, Josef—New York (Carnegie Hall), Jan. 27.
 Hoffmann, Lora—Boston, Jan. 20.
 Holterhoff, Leila—Chicago, Cincinnati, Oxford, Columbus, St. Louis, Jan. 17 to Jan. 30.
 Hubbard, Havrah (Operalogues)—Buffalo, Jan. 12; Willimantic, Conn., Jan. 16; Wakefield, Jan. 18; Waltham (afternoon), Jan. 19; Clinton (evening), Jan. 19; Boston, Jan. 20; Boston (afternoon and evening), Jan. 22; New Bedford, Jan. 23; Worcester, Jan. 24; Wakefield (morning), Jan. 25; Gloucester (evening), Jan. 25; Mansfield, Jan. 26; Keene, N. H., Jan. 27; Taunton, Jan. 29; New York, Jan. 31.
 Jacobinoff, Sascha—New York (Æolian Hall), Jan. 22.
 Jefferds, Geneva—Providence, R. I., Jan. 15; Brookline, Mass., Jan. 21.
 Jörn, Karl—Minneapolis, Jan. 12.
 Keller, Harrison—Montreal, Jan. 5; Boston, Jan. 17; Brookline, Mass., Jan. 31; Erie, Pa., Jan. 12.
 Kouns, Nellie and Sara—Chicago, Jan. 12, 14.
 Kreisler, Fritz—New York (Metropolitan Opera House), Jan. 16; Providence, R. I., Jan. 21.
 Kurt, Melanie—New York (Æolian Hall), Jan. 31.
 Land, Harold—New York, Jan. 9; Jersey City, Jan. 9.
 Levitzki, Mischa—New York (Æolian Hall), Jan. 19.
 Liminana, Eva—New York (Æolian Hall), Jan. 12.
 Littlefield, Laura—Brockton, Mass., Jan. 12; Winchester, Mass., Jan. 16; Keene, N. H., Jan. 18; Brockton, Mass., Jan. 20.
 London, Marion—New York, Jan. 15.
 Mannes, Clara and David—New York (Æolian Hall), Sonata recital, Jan. 30.
 Margolies, Mollie—Philadelphia, Jan. 22; Lewisburg, Pa., Jan. 26.
 McMillan, Florence—Brooklyn, Jan. 14; Bridgeport, Jan. 15; Manchester, Jan. 17; Detroit, Jan. 23; Toledo, Jan. 24; Poughkeepsie (Vassar), Jan. 26; Baltimore, Jan. 29; Philadelphia, Jan. 31; Allentown, Feb. 1; New Brunswick, Feb. 2; Providence, Feb. 4.
 Mero, Yolanda—New York (Æolian Hall), Jan. 29.
 Mertens, Alice Louise—Stamford, Conn., Jan. 22; Bridgeport, Conn., Jan. 25.
 Middleton, Arthur—Smith College, Northampton, Jan. 27.
 Miller, Christine—Wichita, Kan., Jan. 15; Georgetown, Tex., Jan. 17; Oklahoma City, Okla., Jan. 23; Sedalia, Mo., Jan. 30.
 Miller, Reed—New York, Jan. 28.
 Morrissey, Marie—Brooklyn, N. Y. (with Bruno Hahn), Jan. 17; Northampton, Mass., Jan. 27 (Messiah).
 Morse, Jeska Swartz—Albany, N. Y., Jan. 12; Greenville, Miss., Jan. 16.
 Moses, Myrtle—Chicago Opera to Jan. 20; Bay City, Mich., Jan. 23.
 Novaes, Gulomar—New York (Æolian Hall), Jan. 22.
 Orrell, Lucille—Boston, Jan. 14; New York (Biltmore), Jan. 21; Middletown, Conn., Jan. 28.
 Paderewski, Ignace—New York (Metropolitan Opera House), Jan. 16; Boston, Jan. 22, 23.
 Parks, Elizabeth—Providence, R. I., Jan. 26.
 Peege, Charlotte—Keene, N. H. (Choral Society), Jan. 18.
 Pelton-Jones, Frances—Hackensack, N. J., Jan. 18.
 Persinger, Louis—Oakland, Cal., Jan. 25; San Francisco, Jan. 30.
 Peterson, May—New York (Carnegie Hall), Jan. 31.
 Plaut, Helen—Cincinnati, Jan. 16.
 Purdy, Constance—Erie, Pa., Jan. 12.
 Reardon, George Warren—Brooklyn, N. Y., Jan. 23; New Rochelle, N. Y., Jan. 26.
 Reuter, Rudolph—Macon, Ga., Jan. 15; Emporia, Ill., Jan. 25.
 Rio, Anita—Lancaster, Pa. (with Kneisel Quartet), Jan. 25.
 Roentgen, Engelbert—New York (Æolian Hall), Jan. 21.
 Rogers, Francis—New York, Jan. 20, 22; Westfield, N. J., Jan. 25.
 Sandby, Herman—New York (Æolian Hall), Jan. 16; Philadelphia, Jan. 25.
 Sapin, Clara—Winchester, Mass., Jan. 16; Lowell, Mass., Jan. 21; New Britain, Conn., Jan. 23; Pittsfield, Mass., Jan. 25.
 Schelling, Ernest—Cincinnati, Jan. 19, 20.
 Schroeder, Alwin—New York (Harvard Club), Jan. 28.
 Seagle, Oscar—Princeton, Jan. 12; New York (Harvard Club), Jan. 14; Dobbs Ferry, Jan. 18; New York (Carnegie Hall), Jan. 31.
 Seydel, Irma—Boston, Jan. 15, 17; Arlington, Mass., Jan. 18; Lawrence, Mass., Jan. 19; Beverly, Mass., Jan. 22; Framingham, Mass., Jan. 23; Woonsocket, R. I., Jan. 24.
 Sharlow, Myrna—Chicago, Jan. 21; Duquesne, Ia., Jan. 23; Decatur, Ill., Jan. 25.
 Shawe, Loyal Phillips—Attleboro, Mass., Jan. 16; Boston, Jan. 19.
 Silba, Muri—New York (Æolian Hall), Jan. 15.
 Spalding, Albert—Boston (Symphony Orchestra), Jan. 12 and 13; Dallas, Tex., Jan. 17.
 Spross, Charles Gilbert—Newark, N. J., Jan. 22.
 Starr, Evelyn—Boston, Jan. 13.
 Steindel, Bruno—Chicago, Jan. 12, 13.
 Stephenson, Arnold—Providence, R. I., Jan. 26.
 Thatcher, Burton—Minneapolis, Jan. 21.
 Thomas, Nicola—New York (Cort Theater), Jan. 16.
 Turpin, H. B.—New York (Æolian Hall), Jan. 19.
 Van Vliet, Cornelius—Minneapolis, Jan. 14.

Verd, Jean—New York (Cort Theater), Jan. 12, 16, 25; Boston, Jan. 21.
 Volavy, Marguerite—New York (Æolian Hall), Jan. 18.
 Welsbach, Harry—Chicago, Jan. 12, 13.
 Wells, John Barnes—Lowell, Mass., Jan. 23.
 Werrenrath, Reinald—New York (Æolian Hall), Jan. 30.
 Williams, Evan—New York (Æolian Hall), Jan. 14; Boston, Jan. 17.
 Williams, Grace Bonner—Gardner, Mass., Jan. 17; Nashua, N. H., Jan. 25; Newton, Mass., Jan. 30.
 Wood, Elizabeth—Perth Amboy, N. J., Jan. 16.
 Zeisler, Fannie Bloomfield—New York (Carnegie Hall), Jan. 13; Boston, Jan. 20; Jackson, Mich., Jan. 23; Lawrence, Kan., Jan. 25; Manhattan, Kan., Jan. 26.
 Zimballist, Efreim—New York (Carnegie Hall), Jan. 12.

Orchestras, Quartets, Choruses, Etc.

Apollo Quartet—West Acton, Mass., Jan. 15; Somerville, Mass., Jan. 22, 26; Lawrence, Mass., Jan. 28; Quincy, Mass., Jan. 29.
 Biltmore Musicales—New York, Jan. 12, 26.
 Boston Symphony Orchestra—New York (Metropolitan Opera House), Jan. 16; Ann Arbor, Mich., Jan. 26.
 Cincinnati Symphony Orchestra—Cincinnati, Jan. 19, 20.
 Chicago Symphony Orchestra—Chicago, Jan. 12, 13; Milwaukee, Jan. 15, 22; Chicago, Jan. 23; Oak Park, Jan. 29.
 Flonzaley Quartet—New York (Æolian Hall), Jan. 23.
 Franko, Sam—Orchestral Concert of Old Music—New York (Æolian Hall), Jan. 20.
 Gamble Concert Party—Aledo, Ill., Jan. 13; Rock Valley, Ia., Jan. 15; Sac City, Ia., Jan. 16; Newton, Ia., Jan. 17; Mt. Morris, Ill., Jan. 18; Whitewater, Wis., Jan. 19; Hamilton, N. Y. (Colgate University), Jan. 23.
 Harvard Club Concerts—Harvard Club, New York—Kneisel Quartet, Jan. 14; Oscar Seagle, Jan. 21; Alwin Schroeder, Jan. 28.
 Kneisel Quartet—Harvard Club, New York, Jan. 14; Yale University, New Haven, Conn., Jan. 15; New Britain, Conn., Jan. 16; Ypsilanti, Mich., Jan. 18; Jackson, Mich., Jan. 19; Chicago, Jan. 21; Youngstown, Ohio, Jan. 22; Cleveland, Ohio, Jan. 23; Lancaster, Pa., Jan. 25; New York (Harris Theater), Jan. 28.
 Los Angeles Symphony Orchestra (Conductor Adolf Tandler)—Los Angeles, Cal., Jan. 12, 16, 19, 20.
 Markel Musicales—New York (Plaza), Jan. 15.
 Margulies Trio—New York (Æolian Hall), Jan. 16.
 Minneapolis Symphony Orchestra—Minneapolis, Jan. 14 and 21.
 New York Chamber Music Society—Brooklyn, Jan. 26.

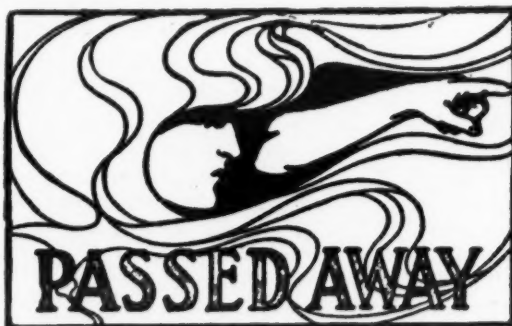
Nylic Choral Society (Bruno Huhn)—New York (Æolian Hall), Jan. 25.
 People's Symphony Concert—New York (Washington Irving High School), Jan. 13, 26.
 Philadelphia Orchestra—Philadelphia, Pa., Jan. 26, 27.
 Philharmonic Society of New York—(Carnegie Hall), Jan. 12, 17, 18; Carnegie Hall, New York (Jubilee Festival), Jan. 19, 20, 21; New York (Carnegie Hall), Jan. 25, 26, 28.
 Philharmonic Trio—New York, Jan. 13.
 Rubel Trio, Edith—New York (Æolian Hall), Jan. 12.
 Singers' Club of New York—New York (Carnegie Hall), Jan. 15.
 Sinsheimer Quartet—New York (Rumford Hall), Jan. 27.
 St. Louis Symphony Orchestra—St. Louis, Jan. 12, 13, 14, 19, 20, 21, 26, 27, 28.
 Symphony Club of New York (Walter Henry Rothwell)—New York (Æolian Hall), Jan. 31; soloist, Melanie Kurt.
 Symphony Society of New York—Æolian Hall, Jan. 21, 26, 28; Carnegie Hall, Jan. 27.
 Tollefsen Trio—Schenectady, N. Y., Jan. 13.
 White Trumpet Quartet, Edna—Ottawa, Jan. 13; Montreal, Jan. 16; Jersey City, Jan. 18; Brooklyn, Jan. 21 and 28.
 Young People's Symphony Concerts—New York (Carnegie Hall), Jan. 20.
 Zoellner Quartet—Durham, N. H., Jan. 13; Boston, Mass., Jan. 15; Red Bank, N. J., Jan. 18; Lawrenceville, N. J., Jan. 20; New York, Jan. 21, 22; Frederick, Md., Jan. 23; Alma, Mich., Jan. 25; Mt. Pleasant, Mich., Jan. 26; Ada, Ohio, Jan. 29.

"Messiah" Well Sung in Mason City, Iowa

MASON CITY, IOWA, Jan. 4.—"The Messiah," sung last night by the Philharmonic Choral Society, was well received. E. A. Patchen conducted and the Grinnell College Orchestra played. Helen Axe Brown, soprano; Harriet Jane McConnell, contralto; M. J. Brines, tenor, and Edward Clarke, baritone, were the soloists.

By courtesy of the Metropolitan Opera Company, Claudia Muzio, the new soprano, will sing at Mrs. Harry Bowen's New York home on Sunday evening, Jan. 21, a program composed of international song-groups.

A new music club has been organized in Washington, D. C., under the presidency of Mrs. M. Edith Lohr. The other officers are Elizabeth Archibald, treasurer, and Frank Perley, secretary.



Harold C. Sawyer

BANGOR, ME., Jan. 5.—Harold C. Sawyer, concertmaster of the Bangor Symphony Orchestra and one of the city's most talented musicians, died here on Dec. 31, at the age of thirty-seven. Mr. Sawyer received his early musical training from M. H. Andrews of this city, later going to Boston, where he completed his musical education. Mr. Sawyer was one of the four original members of the orchestra, serving continually since its organization in 1896. He was an earnest, conscientious worker, a man who always had some good word to say about his fellow-musicians. Mr. Sawyer's death comes as a severe blow to the musical life of this city and for the present all important musical events have been suspended. Two of Mr. Sawyer's brothers, Howard F. and Roland J., are members of the orchestra. J. L. B.

John B. Baldwin

CALDWELL, N. J., Jan. 8.—John B. Baldwin, oldest member of the American Federation of Musicians, died on Jan. 6 in his eighty-seventh year at his home in Ridge Road, Cedar Grove, N. J. Born in Verona, N. J., in 1830, he joined Krug's Band in Newark at the age of ten. He was first treasurer of the Newark Musicians' Union, and for forty years conducted the orchestra of the Jefferson Band. He played the violin professionally until five years ago.

Edith Lougee Marshall

READING, MASS., Jan. 4.—Edith Lougee Marshall, soprano, died at her home here on New Year's morning, after a lingering illness. Mrs. Marshall, up to the time that she was stricken ill last summer, had for several seasons been the soloist in the choir at Temple Israel, Boston. She was also a member of the Cecilia Society of that city and was extensively known throughout New England as a concert singer. Funeral services were conducted from her home here yesterday afternoon. The Quartet from Temple Israel, with which the deceased had been associated, sang several numbers. The singers were Lora May Lamport, soprano; Gertrude Tingley, contralto; Joseph Goudreault, tenor, and David Tobey, basso. W. H. L.

Stanislaus Stange

Stanislaus Stange, author of many librettos of successful comic operas, died on Jan. 2 at his home in New York, at the age of fifty-six. Mr. Stange wrote the books for "Love's Lottery," "Piff, Paff, Pouf," "The Student King," "Dolly Varden," "The Chocolate Soldier" and many others in which noted singers appeared.

Mgr. J. J. Kean

Mgr. John J. Kean, pastor of the Church of the Holy Name, New York, died on Jan. 6, in his sixty-fifth year. Mgr. Kean was an excellent church singer and was called upon to sing mass at special services in St. Patrick's Cathedral. He was in charge of the chorus of 7000 children who welcomed Cardinal Farley on his return from Rome five years ago.

Charles Geekie

Charles Geekie, chorister and choir librarian at St. Bartholomew's Episcopal Church, New York, for thirty years, died on Jan. 1 at Polyclinic Hospital from injuries sustained in a recent fall. Mr. Geekie was a basso, about fifty-six years old.

Daniel Colonne

PARIS, Dec. 21.—The death of Daniel Colonne, son of the director and founder of the Concerts Colonne, has been announced. Mr. Colonne was thirty years of age. L. R.

Andrew T. Heath

Andrew T. Heath, a tenor with the Dudley Buck Quartet and a member of the choirs of Holy Trinity and Lee Avenue Congregational churches in Brooklyn, died on Jan. 5. Mr. Heath was sixty-one years old.

HOW THE PRESS AGENT CREATES MUSIC-LOVERS

Some of the Ways in Which the Artist's Publicity Representative May Serve the Musical World, as Analyzed by One of the Craft, Edward L. Bernays—Psychology as a Working Basis—How the Singer's Personality May Be Correlated with the Affairs of the Day

IN these columns last week there appeared an article entitled, "Publicity, from the Musician's Point of View," which showed that the layman is unaware of the devices employed by celebrities in the musical world to make their names household words, and which demonstrated the absolute necessity of publicity in all its varied phases.

The aforementioned essay, defining publicity as a typical American institution, served as an introduction to a series of articles which will appear in *MUSICAL AMERICA*. Having stated the case and its symptoms, it is quite fitting that the first of this series of interviews should be with the doctor, who in the matter of publicity, is the press agent. The particular dispenser of publicity whom we elected to interview is Edward L. Bernays of the Metropolitan Musical Bureau of New York, chiefly because he figured prominently in the piloting of extensive campaigns for such an organization as the Diaghileff Ballet Russe and for such artists as Barrientos, Sembach, Amato, Kurt and Schelling.

Experience in Profession

A word or two about this young "Caruso of Press Agents," as Pitts Sanborn termed him in a dedication upon a copy of the *Globe* critic's new volume of *vers libre*, "Vie de Bordeaux." Graduating from Cornell University in 1912, Mr. Bernays became editor of a scientific journal in New York. He soon after exploited the Brieux play, "Damaged Goods," and was employed by Klaw and Erlanger, the theatrical producers, as press agent for such stars as Otis Skinner and Elsie Ferguson, and by Henry Miller in a similar capacity for his play, "Daddy Long Legs." His work for musical artists is well known in this field. It is significant that Mr. Bernays is a close student of the theories of his uncle, Professor Siegmund Freud, the famous psychologist.

As to expressing his views upon the subject of publicity, Mr. Bernays seemed to fear that it might be thought that the press agent was "press-agenting" himself. When the purpose of the interview was explained, however, he gave his conception of the proper function of his calling and the service that it can be made to play in the world of music.

Freudian Theories

"A press agent," Mr. Bernays told us, "must regard his calling as an art and as a science. A science in that it employs the elementary laws of psychology, very much as advertising does. An art in that inspiration often plays the most important part in furnishing him with his happiest ideas for novelties, slogans and catch phrases."

"The capable press agent must possess activity, assiduity, ingenuity, judgment in disseminating fact and fancy, and especially the experience in co-operating effectively with the editorial offices of the newspapers."

"But a press agent nowadays must not be regarded merely as a man who depends solely upon the newspapers as an outlet for his publicity," continued Mr. Bernays. "His field to-day embraces the entire realm of promotion. Window exhibits, fashion shows, circulars, photographs, magazine articles, phonograph records, lectures, display advertising and



The Diaghileff Ballet Russe is the most artistic and largest ballet organization—transported on a coast to coast tour of the United States at a cost of \$500,000

THE DIAGHILEFF BALLET RUSSE COURIER

Issued by the METROPOLITAN MUSICAL BUREAU—Acolian Hall—New York
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THIS ORGANIZATION MAKES A COAST TO COAST TOUR

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No. 1

SCENES LIKE TOWER OF BABEL AT BALLET'S DEPARTURE FROM NEW YORK

Wives, Babies and Pets Get Away In Confusion—Irish Messenger Boy Refuses Job of Paging Russians

New York, Oct. 28.—To provide for the eccentricities of the Diaghileff Ballet Russe, the Metropolitan Opera Company has arranged for a special train to take the company to Atlantic City. They go for two performances to Baltimore, three each in Washington and Philadelphia; then to Richmond, Va., Columbia, S. C., Atlanta, Ga., three per-

DIAGHILEFF BALLET RUSSE VISITS MANY CITIES

While the tour of Diaghileff's Ballet Russe last year was confined to a very small section of the country, the decision of the Metropolitan Opera Company directors made it possible for this organization this year to undertake a seventeen-week trans-continental tour. Starting with a two weeks' engagement at the Manhattan Opera House, New York, the Diaghileff Ballet and its twelve car special journeys through New England with dates at Boston and other cities. Thence it goes to Atlantic City. Then they go for two performances to Baltimore, three each in Washington and Philadelphia; then to Richmond, Va., Columbia, S. C., Atlanta, Ga., three per-

WASLAV NIJINSKY



Pictorial Devices Used in the Publicity Campaigns for the Diaghileff Ballet Russe and for Two Prominent Opera Singers. From Left to Right: Flora Revalles of the Ballet Russe, as a Snake Charmer, (© Underwood and Underwood); Melanie Kurt, as "Brünnhilde," and Johannes Sembach, as "Siegfried," Photographed in the Open.—(Photo by Karl Struss). Above: a reproduction of the Ballet Russe Courier, a Pamphlet That Throws Light Upon the Doings of the Members of the Troupe

photo service syndicates all lie within his province.

"As a discussion of all these methods would involve too great a mass of detail, I shall limit myself chiefly to the relations of the press agent to the newspapers. The press agent for the musical artist should be a master of correlation. He must know the journals for which he is writing and give them exactly the type of material that will interest their readers. The good press agent can act as a valuable aid to an editor as well as to his client."

Mediocrity a Boomerang

"It is not the press agent's business to tamper with the newspaper criticisms of an artist's work," Mr. Bernays continued. "If he is conscientious he will not attempt to promote a person who is without artistic merit. An incapable artist is the worst boomerang a press agent can have. Similarly, even a well press-agented play will fail if it does not appeal to the public."

"The press agent of musical events fills a particular place in the domain of music. It is within his power to enlarge the number of music lovers by creating a widespread interest in musical artists. Of course, the public to be appealed to must be considered."

"There are those who can be counted upon to attend important musical events habitually. With these the press agent's persuasions are not particularly necessary. Then there are those who must be drawn from theatrical to musical interests. In this class are numbered those who occasionally spend a little money for music. And then there is the class that never attends a musical event. The last two classes must be made interested in the personality of the artist, and here is where the work of the press agent must be concentrated."

"The principles which guide the press agent in his campaign are aptly illustrated in the case of Barrientos. Here was a coloratura soprano of the first rank, unknown in America. It sufficed to lay her criticisms before the musicians and the music lovers. But what of the laymen?"

"The personality of Barrientos was many-sided. It was the task of the press agent to consider devices by which the various phases of her personality might be correlated with other fields."

"Now, when a coloratura soprano is mentioned one is likely to think of Barrientos. Music lovers read her criticisms and articles about her in the musical papers. The motor 'fans' saw her picture taken in a motor car. The gourmand ordered a Barrientos omelette at his hotel. Women adopted the Barrientos comb. Fond mothers doted upon her photograph with her son. Her name became associated with the revival of Spanish interests in America, and became coupled with that of Granados and 'Goyescas.' By the time the campaign

was well under way there were groups of people who never before were interested in things musical, but who knew of Barrientos and went to hear her sing. In other words, this publicity made her a box-office attraction."

"I could give you hundreds of examples of instances where non-musical persons were appealed to," Mr. Bernays added. "There was Amato, who was photographed with Mayor Mitchel. The picture of Amato exercising on the parallel bars interested the sportsman. The photograph of Melanie Kurt in costume against a natural background appealed to the artist and to the photographer. The view of Flora Revalles charming the snake aroused a morbid curiosity. The *Ballet Russe Courier*, telling little anecdotes of the members of the troupe, was like a local *Town Topics*. And so on ad infinitum. The essential thing to consider is that people were legitimately interested and for one reason or another spent money for music."

HARRY BIRNBAUM.

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